VOGUE

AUG. 1

FASHION CHANGES...

HAT TO HEEL

CITY SWEATERS...

NEVER BETTER NEWS

ADVANCE RETAIL TRADE EDITION

AUTUMN FABRICS FORECAST:

NEW TEXTURES, COLOURS

INCORPORATING VANITY FAIR

50 CENTS

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Fabulous Fashion tones



For that complete fashion touch . . .
vibrant and lively in color . . .
flatteringly designed for you . . . these
Fabulous Fashion tones for Fall.
Mary Grey nylons in fine stores
throughout the nation.

© 1952 Mary Grey Hosiery Mills, Bristol, Va.

Mary Grey
HOSIERY

VOGUE

AUGUST 1ST, 1952 TRADE EDITION

HOW TO USE THIS ISSUE:

Stimulate early August sales with "Fashion Changes, Hat to Heel" as a promotional theme. Apply Vogue-shown colour, texture, and silhouette news in displays and advertisements of your autumn fashions.

"FASHION CHANGES, HAT TO HEEL" *(pages 40-43)*

NEW COLOURS, TEXTURES, SILHOUETTES *(pages 54-65)*

In advertising, displays, and sales training

QUOTE VOGUE AND SELL

your merchandise with the authority of

AUGUST 15TH VOGUE

fashion points

THE SWEATER IN FASHION

"A change for the sweater" (*pages 44-51*)
City sweater news (*pages 104-105*)

MORE FASHIONS IN FABRIC

Black velveteen, saddle-stitched (*page 52*)
Man-made fabrics in new fashions (*pages 66-67*)
Jersey: fresh textures in new suits and dresses (*pages 96-99*)
Tweeds for town (*pages 100-101*)

SHOE NEWS

The opened-up late-day shoe in suède (*page 53*)
Heel, toe, and colour interest in new shoes (*pages 84-85*)

IMPORTANT FASHIONS

Spangled separates (*pages 82-83*)
Fur coats in this-autumn silhouettes (*pages 78-81*)
Vogue patterns for the college girl (*pages 86-89*)
The trench coat returns (*page 90*)
Skin preparations with therapeutic ingredients (*pages 102-103*)
Cotton country jackets for men (*page 106*)

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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VOGUE, AUGUST 1, 1952, VOL. 120, NO. 2

VOGUE'S WHAT

DAYTIME, AUTUMN 1952

ACCESSORY SUGGESTIONS FOR NEW COLOURS

Accessory Suggestions for Late-Day coming in the August 15th Trade Edition.

COSTUME COLOUR	HAT	SHOES	HANDBAG
YELLOW GREEN	Darker green or black felt or beaver	Black kidskin	Black calfskin
NAVY GREEN	White beaver or felt, or black velours	Black calfskin	Black cowhide
BLACKENED GRAPE	Dark red or navy-blue velvet or felt	Darkest red kidskin	Black suède
PECAN BROWN	Red velvet, or camel-coloured velours	Tan calfskin	Brown alligator
BLACKENED BROWN	Red jersey, or beige velours	Luggage-tan alligator	Rust-coloured calfskin
CINNAMON BROWN	Black fuzzy felt or fur	Brown alligator	Black calfskin
CAMEL COLOUR	Black or white knit	Dark red calfskin	Beige cowhide
BLACKENED BLUE	Cloud-blue felt, or black angora	Clear brown or dark red calfskin	Grey lizard
RED	Contrasting red crocheted, or black velvet	Black lizard	Black calfskin
GREY	Beige jersey, or cinnamon-brown felt	Black calfskin	Black and white fur
BLACK	Persimmon-coloured velvet, or pale beige feathers	Ruby-red or black kidskin	Black suède

ADDITIONAL COPIES of this chart for the selling personnel in your fashion, accessory and cosmetic departments are available at $2.00 for 100 copies.

BLOW-UPS of this chart, 40″ wide by 26″ deep, are available at $1.00 each.

Write: **VOGUE MERCHANDISING SERVICE,**
420 Lexington Avenue, New York 17, N. Y.

TO WEAR WITH WHAT CHART

GLOVES	JEWELLERY	STOCKINGS	MAKE-UP COLOURS	ADDED TOUCHES
Beige	Massed gold beads, or jet	Honey beige	Clear orange lips and nails; honey-beige powder and foundation; dark green mascara; pistachio green and brown eye shadow; gold-streaked hair	Khaki-coloured umbrella Stiff gold scarf
Beige, or white	Pearls with green stones, or crystal with rhinestones	Honey beige	Clear red lips and nails; rose-beige powder and foundation; dark blue mascara and eye-liner; emerald-green eye shadow; blue hair rinse	Scarlet taffeta ruff
Black capeskin	Jet with crystal and pearls, or gold with red stones	Pale rose-beige	Intense pink lips and nails; pale pink powder; rose-toned foundation; black mascara; frosted violet eye shadow	Pale blue scarf
Beige, or brown	Gold with amber or tortoise shell	Warm copper tone	Cinnamon-red lips and nails; golden-toned powder; pale rachel foundation; brown mascara; opalescent blue or green eye-shadow; red hair rinse	Geometrically-patterned brown and beige scarf
Chamois-coloured suède	Gold, or topaz and amber stones	Brown-taupe	Rich red lips and nails; rachel powder and foundation; black mascara; frosted blue or violet eye shadow	Green and black spectacle frames
Beige, or gold	Tortoise shell, gold, and yellow stones	Warm beige	Pastel pink lips and nails; pale pink powder and foundation; brown mascara; gold over brown eye shadow; mauve hair rinse	Olive-green jersey or pink chiffon scarf
White string	Gold with pearls	Clear beige	Deep bright orange lips and nails; peach-toned powder and foundation; brown mascara; blue over green eye shadow; cornsilk hair rinse	Pink chiffon scarf Bamboo spectacle frames
White	Bright blue stones with jet and gold or pearls	Warm brown-beige	Ruby-red lips and nails; muted pink powder and foundation; black mascara; blue eye shadow	Pale blue belt Purple umbrella
Bright yellow chamois	Gold with pearls or jet	Pale rose-beige	Matched red lips and nails; ivory-toned powder and foundation; black mascara; brilliant blue eye shadow	Pink umbrella Black and white scarf
Grey, or wine	Pale stones with pearls and gold	Delicate warm taupe	Fuchsia lips and frosted nails; rose-toned powder and foundation; black mascara; blue-grey or frosted lavender eye shadow; silver-streaked hair	Bright red artificial flower White satin scarf
White kidskin, or black suède	Jet with pearls	Greyed beige	Crimson lips and nails; ivory-toned powder and foundation; black mascara; brilliant violet eye shadow	White chiffon scarf

TO SELL FASHION, QUOTE

VOGUE

YOUR RELEASE DATE: AUGUST 1ST

Use these quotations in your advertising and/or on window or departmental cards

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 12" x 15" unmounted display sheets *b. on 5" x 7" tent cards for counters*

Fill in the number wanted in each size and return this coupon to us, please (8/1/52)

VOGUE SAYS: *"Fashion changes, hat to heel"*
a ☐ b ☐

VOGUE SAYS: *"Green—the season's eye-stopper"*
a ☐ b ☐

VOGUE SAYS: *"Navy green—wonderful new basic colour"*
a ☐ b ☐

VOGUE SAYS: *"Grape tones—rich, fruity, blackened"*
a ☐ b ☐

VOGUE SAYS: *"Town browns—high in fashion standing"*
a ☐ b ☐

VOGUE SAYS: *"Camel—a colour for this season"*
a ☐ b ☐

VOGUE SAYS: *"Grey in pale or beige shades—autumn favourite"*
a ☐ b ☐

VOGUE SAYS: *"Banker's grey—great fashion staple"*
a ☐ b ☐

VOGUE SAYS: *"Many blues—in fashion this autumn"*
a ☐ b ☐

VOGUE SAYS: *"Red—big spark in fashion"*
a ☐ b ☐

VOGUE SAYS: *"New colours, textures—between the lines of the new autumn silhouettes"*
a ☐ b ☐

VOGUE SAYS: *"Sweaters—never better"*
a ☐ b ☐

VOGUE SAYS: *"Black beauties—opened-up suède shoes"*
a ☐ b ☐

VOGUE SAYS: *"This will be jersey's biggest year"*
a ☐ b ☐

VOGUE SAYS: *"Tweed at the top of its form in town"*
a ☐ b ☐

VOGUE SAYS: *"Man-made fabrics—fashion's vitamin content"*
a ☐ b ☐

VOGUE SAYS: *"Black jewellery—on black and colours"*
a ☐ b ☐

VOGUE SAYS: *"Spangles—new sparkle in fashion"*
a ☐ b ☐

VOGUE SAYS: *"The cotton country jacket—memo to men"*
a ☐ b ☐

NAME_____

STORE NAME_____

STREET_____

CITY_____ STATE_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

PRINT THESE "VOGUE SAYS" QUOTES ON YOUR OWN DISPLAY CARDS

To sell "Fashion Changes, Hat to Heel":

VOGUE SAYS: "The suit with the gently fitted jacket"
VOGUE SAYS: "The new city-dwelling sweater"
VOGUE SAYS: "Bulky coating jackets over smooth skirts"
VOGUE SAYS: "The high-marked waist—fashion change"
VOGUE SAYS: "Fluffy hats—hair-concealing"
VOGUE SAYS: "Spangled evening sheaths"
VOGUE SAYS: "The new long evening dress—a slender blade"
VOGUE SAYS: "Fur décor for sweaters"
VOGUE SAYS: "Stiletto heels—a new point with suits"
VOGUE SAYS: "Note the black jewel"

To sell fashions in new colours, fabrics, silhouettes:

VOGUE SAYS: "The unpinched suit-waist, the cardigan neckline"
VOGUE SAYS: "The new straightness of the fitted coat-shape"
VOGUE SAYS: "The tulip line coat"
VOGUE SAYS: "Green this autumn—yellowed shades smartest"
VOGUE SAYS: "This season browns—black, rust, gold, or pink-toned"
VOGUE SAYS: "New blues—washed with black"
VOGUE SAYS: "Some of the newest fabrics are hybrids"
VOGUE SAYS: "Jersey sent on tweed's errand—in firmly tailored suits"
VOGUE SAYS: "New jersey delegates—first in fashion"
VOGUE SAYS: "Black and white—smart way to define a tweed"
VOGUE SAYS: "Return of the trench coat—weather news"

To sell sweaters:

VOGUE SAYS: "A new sweater era in fashion"
VOGUE SAYS: "Purposely plain sweater—a city basic"
VOGUE SAYS: "Sweater with the feeling of a jacket"
VOGUE SAYS: "Bound for late afternoon—the white sweater-jacket"
VOGUE SAYS: "The sweater-jacket with a furry look"
VOGUE SAYS: "The new sweater influence on the fit of fashion"
VOGUE SAYS: "Knitting—a fabric born knowing how to fit"

To sell shoes and stockings:

VOGUE SAYS: "Shoe news—heel, toe, and colour"
VOGUE SAYS: "Shoes more feminine and delicate-looking"
VOGUE SAYS: "The softest shoes you've ever worn"
VOGUE SAYS: "Stiletto heels—the height of fashion"
VOGUE SAYS: "Late afternoon—the scissored suède shoe"
VOGUE SAYS: "Stocking constructions follow what the shoe dictates"
VOGUE SAYS: "Nylon stockings with pointed heels—device for delicacy"

To sell furs:

VOGUE SAYS: "Fur this year follows fashion"
VOGUE SAYS: "One of the smartest looks—a fur sweater"
VOGUE SAYS: "The short fur coat—never smarter"

To sell new beauty preparations:

VOGUE SAYS: "Therapeutic ingredients—the big plus in skin oils"
VOGUE SAYS: "Complexion treatments—made-to-order for skin problems"





B. H. WRAGGE, OF COURSE...

BONWIT TELLER





new trio...

The oxford classic, grey wool flannel coat dress 69.95

turtle bib, knit wool 7.95

Shaped jersey sweater dress with belt; brown, red, green, beige 45.00

Nubby rib knit wool sleeveless dress of red, gold or beige 45.00

matching jacket 49.95 all 10 to 16 sizes

New York Chicago Cleveland Boston White Plains



Avedon photograph — hat by Mr. John

Lilli Ann
san francisco

finest wool rep

about ninety dollars at fine stores or write

Lilli Ann, 973 Market Street, San Francisco

or 512 Seventh Avenue, New York

Vogue
August 1st, 1952

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Vol. 120. No. 2
Whole No. 1892



THAT PERFECT YOUNG DAY-LONG WOOL
unconditionally washable . . . with pleats that stay

The tab dress, with your very own monogram . . . designed by *Matti of Lynne* in 'Lorette,' the new wonder blend of worsted and orlon. So pretty, so in fashion . . . the sweater top, newest of all with touches of orlon jersey ribbing . . . the fan skirt, a mass of pleats that stay crisp forever. Autumn gray or brown. 10 to 18. **29.95**
2-initial monogram free of charge.

Ardmore, Boston, Brookline, Bronxville, Cleveland Heights, East Orange, Garden City, Grosse Pointe, Manhasset, Stamford, Washington, D.C., West Hartford, White Plains, Winnetka

HUTZLER'S
Baltimore



Mangone

takes an intriguing
new turn with
his slim, svelte,
side-swung suit . . .
master-tailored
of Pola Stout's
tortoise shell tweed.
Ours alone
in Baltimore.

Peck and Peck



PROVED CHAMPIONS

White Oak Stables' Blue Man . . . our *Hadley Cashmeres*

First and foremost in casual beauty . . . our made-in-America Hadley wins its spurs with a loop-stitched collar, runs a course from spectator sporting to campus gamboling. And it's purely Peck and Peck, to boot! In red, green or grey; sizes 34 to 40. $21.95

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ATLANTA • WASHINGTON, D. C. • CINCINNATI • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE



THE LARRY ALDRICH TOUCH always makes the *new* silhouette a *becoming* silhouette. Flecked tweed for a new-length oval jacket and a sleeveless dress that can go on to dinner, *135.00*. At stores that know fashion. Bonwit Teller, New York; Julius Garfinckel, Washington; J. L. Hudson, Detroit.

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BACKGROUND OUR SAN FRANCISCO STORE

WE LIKE THE LOOK OF TWEED FOR TOWN. Philip Mangone's version: a slot-seam yoke, widely spaced buttons, easy skirt. In a wonderful imported grey tweed. 198.95.


Designed by
FERNANDO BOSC
ben Zuckerman
BERGDORF GOODMAN - NEIMAN-MARCUS, DALLAS - JULIUS GARFINCKEL, WASHINGTON



Quickest Way to Become an Expert Driver!

Understand, of course, that nothing can ever take the place of actual driving experience. We're simply saying that if you want to discover a new measure of driving and handling ease—well, all you need do is take the wheel of a Golden Anniversary Cadillac. Whether you're off for city traffic or the open road, a touch of the Hydra-Matic lever automatically keys the car's performance for the trip. You drive it with just the weight of your hands and the touch of your toe—for the car responds almost as if by magic. With new Cadillac Power Steering, the curves and corners are mastered with almost no effort at all . . . and parking is actually fun! And with this wonderful driving ease, there comes a marvelous new feeling of confidence. For you know, when you sit here, that you're surrounded by every possible motoring safeguard. Some day soon, of course, we hope you'll discover the thrill of driving your *own* Cadillac car. And when you do, we think you'll find—as have so many, many others—that you feel like an *expert* the minute you take the wheel.



CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

White Shoulders "Splash" by Evyan aboard the luxury liner
S. S. United States on her maiden voyage—and thereafter...



Splash





Splash! after your swim
Splash! for good grooming
Splash! to highlight your hair
Splash! to satin glide your skin
Splash! for the ultimate in fastidiousness
Splash! for your after shave

Jewels—CARTIER
dress—hannah troy

emba cerulean sapphire mink . . . designed by **maximilian,** new york



swirling jaquette . . . superb in the blue wonder of emba* cerulean sapphire mink . . . American ranch mink, the finest in the world.

*®mutation mink breeders association

holt, renfrew & co., ltd., canada

Tomorrow's Classic



Oldsmobile Ninety-Eight Convertible. A General Motors Product

**Hydra-Matic Super Drive, GM Hydraulic Steering, Autronic-Eye, white sidewall tires (when available) optional at extra cost. Equipment, accessories, and trim illustrated subject to change without notice.*

This is the climax of the "classic" idea in motor cars! This is the car that brings the "ultra-long look" to the convertible field—the Oldsmobile *Ninety-Eight!* Here, for you, is a new measure of grace and glamor and low-poised beauty in an automobile. Interiors are the richest in Oldsmobile history—luxurious leather over deep-foam rubber, sparkling new trim, beautiful new color combinations! Above all, this is a "Rocket" Engine car—powered by Oldsmobile's new 160-horsepower engine! Paired with new Hydra-Matic Super Drive*, the "Rocket" brings you a thrilling new kind of smooth and eager action. GM Hydraulic Steering* and the new Autronic-Eye* make driving easier and safer than ever! Drive *tomorrow's classic*—the Oldsmobile *Ninety-Eight* Convertible!

"ROCKET"

OLDSMOBILE

Ninety-Eight

Anglo Fabrics



"THE BACKGROUND OF FASHION"

ANGLO's duo-tone bouclé
Poodle cloth in a gentle-
skirted coat by

ben Zuckerman

HAT BY LILY DACHE

jablow

THE NEW, SOFTER, SHORTER SUIT IN A FINE FORSTMANN WOOL WITH JEWELED EMBROIDERY. ABOUT $140.



HAT BY JOHN FREDERICS

ARTHUR JABLOW INC. 530 SEVENTH AVENUE NEW YORK 18 N.Y.

AT ALL SAKS FIFTH AVENUE STORES...ALL MONTALDO STORES...SAKOWITZ BROS.. HOUSTON...AND OTHER FINE STORES.



A coat with Milium® lining to checkmate the weather!

Make the right move! Choose a bright, new coat with the "All-Season" comfort of MILIUM metal-insulated lining. Feather-light MILIUM lining keeps you cooler when the sun's out...warmer when cold weather comes in. This season check weather changes off your list in a smart coat with MILIUM lining.

ROSEWIN Coat. Stroock Pom Pom Shag in white, natural, pink, gold, blue angel, aqua, gray, magnetic blue, red, green. Sizes 7-17, 8-18. At leading stores everywhere. Under $100. For fine fashion store nearest you, write Rosewin Coats, Inc., 514 W. 26th St., Kansas City, Mo.

HAT BY MR. JOHN



MILIUM *lining is available in men's, women's and children's apparel, and by the yard.*

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alex
Maguy



Alex Maguy,
famed throughout France,
brings **Paris inside U.S.A. . . .**
captures the exuberant mood of the boulevards
with his plaid cape-collared coat.
About $70. Donnybrook, Ltd.,
500 Seventh Avenue,
New York 18, N. Y.

HAT BY BRAGARD

want smartness? want comfort? you want

Jacqueline Jr.

designed by WITH.







Those are the ones that fly
easily on your feet — the ones
that go to formal gaiety in a day or the office
with equal aplomb! Watch for
Jacqueline Jr. fascinating others in
her exclusive silent suede — see how
nothing under it can ever ever mar a
happy foot! AND — they're such remarkable
values — 7.95 and 8.95

WITH SHOE COMPANY • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company



the Traveler

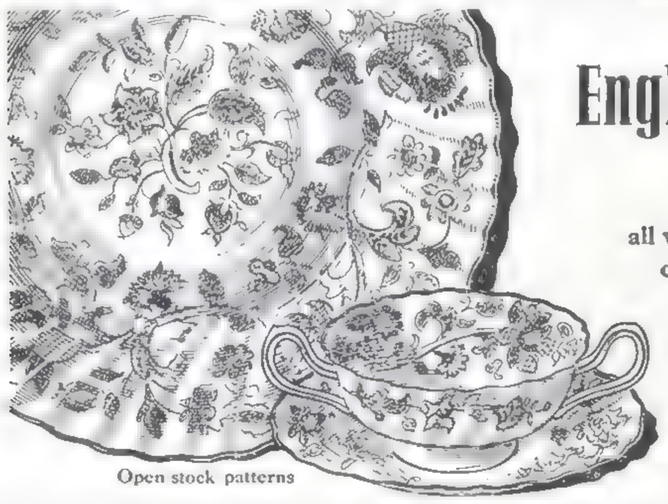
Perfect hand-knit for travel or casual wear, in textured "dressy" woolen yarn. Choice of beige and cocoa, navy and light blue, violet and lilac, two tones of gray. Knit to your own measurements ... four weeks for delivery. Write for yarn samples today. $150

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Portland 5, Oregon



Emme

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Open stock patterns

English Bone China

Birks, Canada's leading jewellers, extends a friendly welcome to all visitors. You will find an outstanding collection of Fine China Dinnerware patterns, and an unusual variety of quality gifts.

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Stores in Principal Canadian Cities

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VOGUE'S BOOK OF ETIQUETTE

A guide to traditional forms and modern usage
by Millicent Fenwick, Contributing Editor of Vogue.
658 pages, 400,000 words; 100 illustrations.

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VOGUE, BOSTON POST ROAD, GREENWICH, CONNECTICUT

IT'S SAFER TO MARK EVERYTHING with Cash's WOVEN NAMES

FOR HOME • CAMP
TRAVEL • SCHOOL

To keep what you own put a Cash's Woven Name on it! Cash's identify your belongings, protect from loss or misuse, personalize distinctively. They're neat, permanent, easily attached by sewing or with Cash's NO-SO cement.



Excellent as a tailor's or dressmaker's label!

Samples on request

Cash's
So. Norwalk 10, Conn.

PRICES 3 Doz. $2.50 6 Doz. $3.25 NO-SO CEMENT 6 Doz. $2.75 12 Doz. $3.75 25c a Tube

Make Your Permanent Last Longer



Why use ordinary harsh shampoos that wash out life and luster from your hair and make permanents go limp and stringy? Use Lanolin Plus Shampoo. Its superabundance of penetrating lanolin gives your hair vital cholesterols, nature's life-giving elements. This is to keep your permanent firm, long-lasting, manageable—shimmering with light and life! Send 25c for generous guest size bottle—enough for 10 shampoos.

Lanolin Plus, Dept. 288
30 W. Hubbard St., Chicago 10, Ill.

the SECRET is the PLUS in *Lanolin Plus* SHAMPOO

SHOP

"As soon as the weather cools a bit . . ." If the rest of that sentence has anything to do with hair, the speaker ought to read a new book called *Beautiful Hair Every Day*. It's a handbook of facts about permanent waves, shampooing, the effects of oil and water on hair, et cetera. We couldn't think of a single question that wasn't answered here. By a celebrated hair expert, A. F. Willat. $2.50. Books by Willat, 149 New Montgomery St., San Francisco.

"First day back in town: See optician." If that's in your memo-book, you might like to know about a new kind of eyeglass frame at Kobley & Stern. Meant to end the problem of nose-diving glasses, it has two small metal springs at the temples, which hold the frame close. About $20. These opticians also have the latest in bifocals . . . trifocals. A flick of the eye adjusts vision from 15 inch, to 30 inch, to plus-20 feet distances. Speaking of speed, most prescriptions are filled here in under three hours. 15 E. 55th St., N. Y.

"Complexion . . ." We've come upon a new adjective for a beauty cream. The word is *strong*—and a stronger cream is just what's needed for the skin from jawline to shoulders. (Particularly so, if that area has undergone any sunning.) "Neckline" is a strong cream, a rich pink cream that's been souped up explicitly for the throat. It's quickly absorbed, and its makers say that for this reason, it can be worn all day, under a coat of make-up. It helps X out feathery lines; while supplying dermic oils. $3 plus tax; Altman, Fifth Ave., N. Y.

How can a lamp shade be made to be exactly the same colour lighted as un-lighted? A perfectionist's question gets a perfectionist's answer at The Elise Young Galerie. Here, sheets of tulle are drawn tautly—laminated, really—one layer over another to make a fabric that looks for all the world like a beautiful plain silk material. This way, the perfect colour is made, and it's perfectly opaque. Lamps are mounted, here, too—perhaps on coral or amethyst bases. The address: 4½ East 65th Street, New York City.

Telephone book: Shop Hound's newest response to the old plea, "Tell me the name of a good New York dressmaker," is Edma Grangé. She works from her own designs; fits beautifully. Mu 8-7353.

Address book: Miss Hilbrun, at 14 W. 58th Street, New York City. Examples of some of the supplest, lightest, most comfortable work in corsetry. To order or ready-made.

HOUND

. . . planning ahead

Piccadilly Parcels is the name of a new Anglo-American twist to the gift-certificate idea. It means that you can now give a friend in England the pleasure of shopping for food without ration tickets, and with the bill all paid. You pay for the certificate in New York; your friend exchanges it for a ham, butter, eggs, chocolate, or a list of other foods at a special shop in London. Certificates: Piccadilly Parcels, Ltd., Hotel Biltmore, New York 17.

Sending something to the Bowman cleaners to be dyed is about as unrisky a business as buying blue chip stocks. They feel honour-bound to return what you send exactly the colour you ordered—*and* without any trace of the "dyed look" they abhor. Especially good: their dyeing of leather. Send clothes to Bowman Cleaners, Analysis Department, 789 Lexington Avenue, New York.

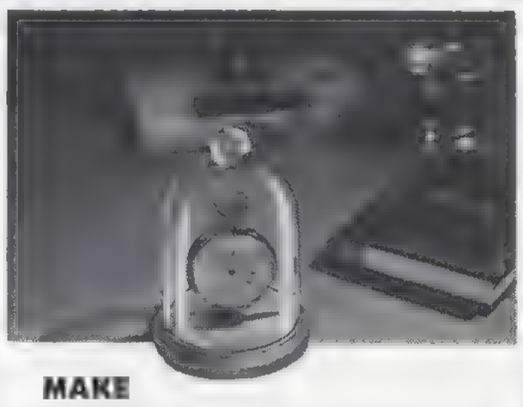
If silver therapy is on your mind, a good address to jot down is that of Abraham Lieberman. We watched him give a fresh start in life to a dented silver teapot and a spotted silver knife—the transformation, almost magical. Mr. L. also specializes in replacing knife blades—*and* in seeing to it that the new blade is in the proper spirit, when the rest of the knife is in an antique or period pattern. Incidentally, equally good therapy is available here for your jewellery. 574 Fifth Avenue, New York City.

More silver therapy (anti-tarnish department). New "Silva Crystals." These work against tarnish the way moth balls work against holes. Blue to start, they turn pink after a while; can be re-used after they've been dried in the oven. Three jars, $1.50; six, $2.50. From Little Grey Fix-It Shop, 1300-V Madison Avenue, New York City.

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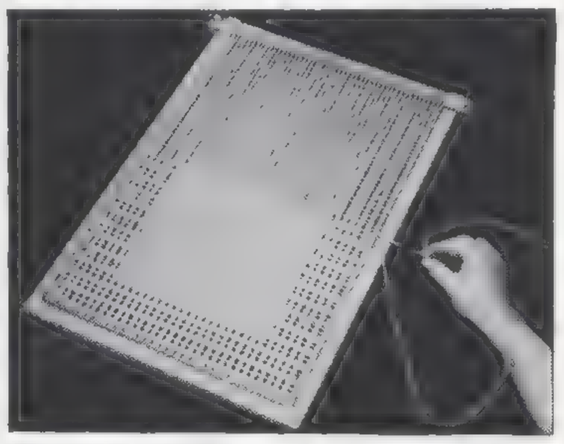




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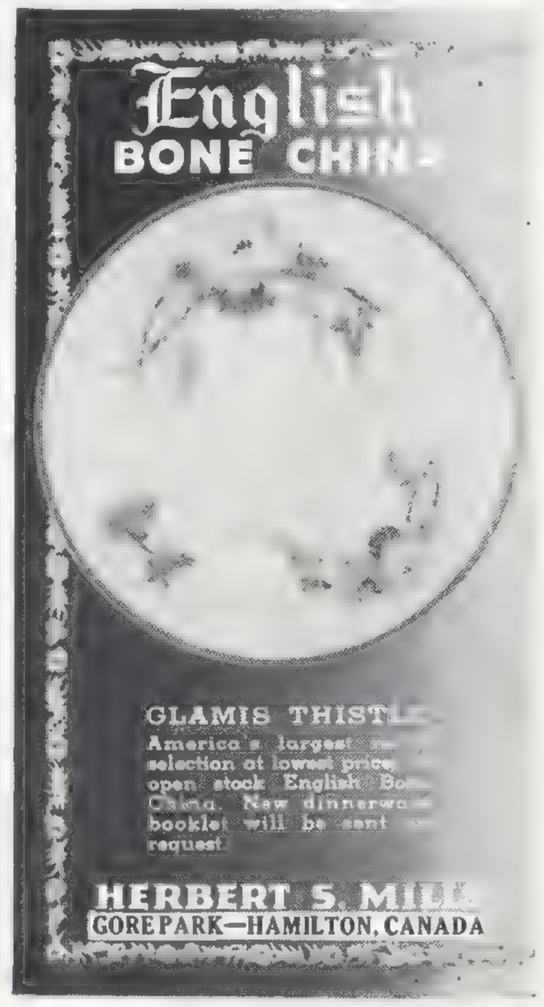
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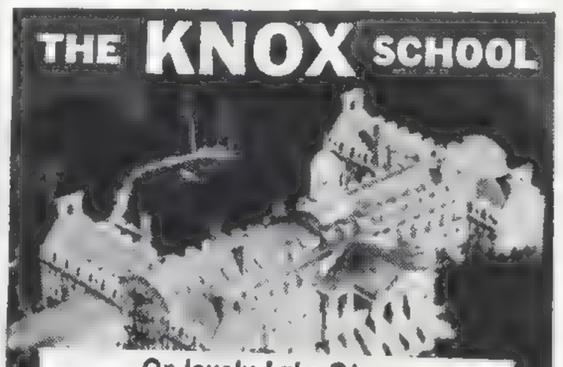
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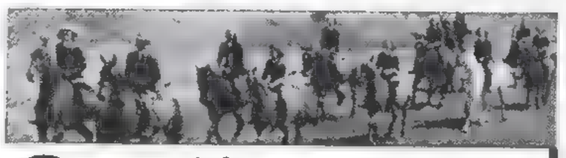
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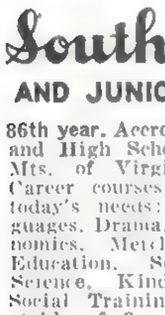
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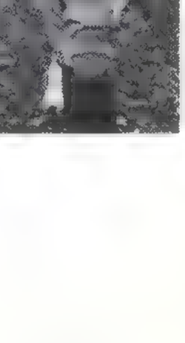
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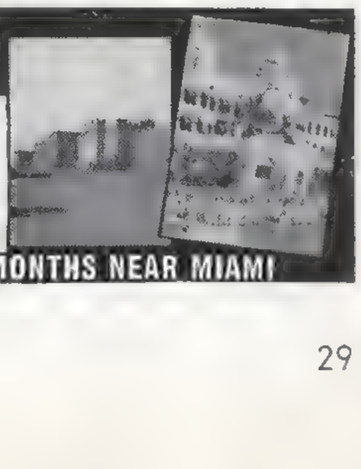
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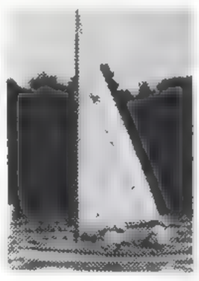
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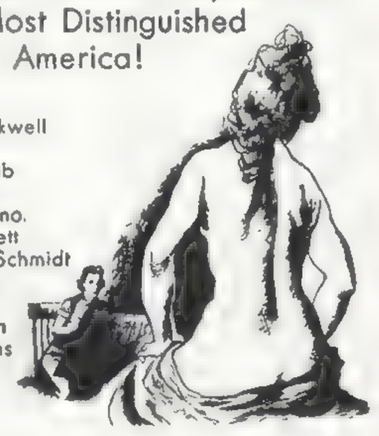
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AUGUST 1, 1952

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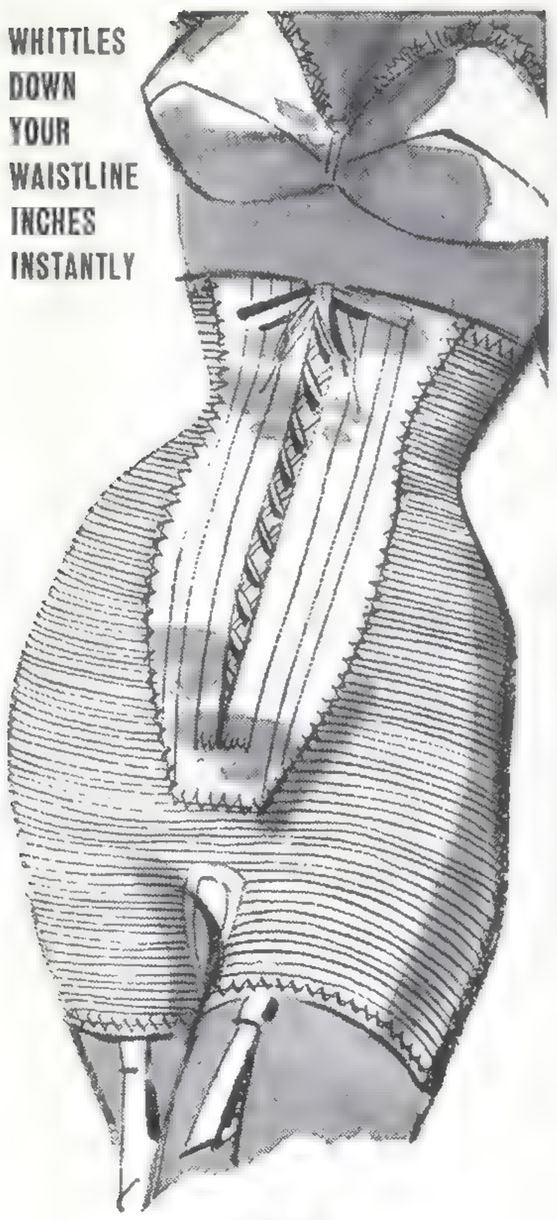
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COVER: Bulletin for winter—the fur décor on a russet tweed suit. By Swansdown, in Forstmann wool; the fur is Hollander-dyed beaver, detaches. $85 at Altman; Hutzler's; H. & S. Pogue; Titche-Goettinger; The Dayton Co.; and stores listed on page 110. The covered head—covered by a fuzzy Angora beret, a jersey bandeau; at John Frederics. Umbrella, $6. Altman. Gloves, the colour of a flowerpot—in treated lambskin, by Kislav at Best's. The jewels, rubies and diamonds set in gold. These, and the crocodile bag, from Cartier. Logical colouring: Frances Denney "Russet" lipstick.



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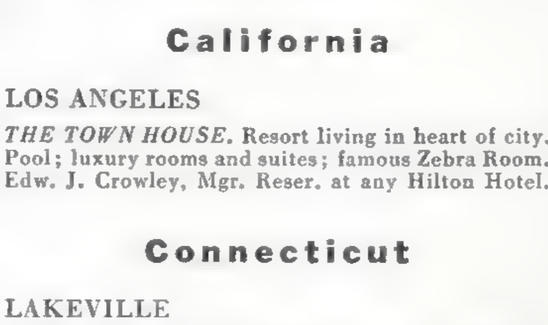
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VOGUE'S EYE VIEW OF FASHION'S 1ST READER



Certainly this is an issue for her—
for the woman who wants to know about
the new fashions almost the instant
the new silhouette has jelled;
who now, in August, when the weather's so hot
that even sunglasses seem like too many clothes,
finds the subject of fall woollens of enormous interest.
But who is she? why is she? An incurable will-o'-the-wisp
bent on blowing a different way each day? We think not, and for many years we've studied
those women whose wardrobes are continually *au courant*. The phrase itself holds
the answer—they are women "in the current," regarding with interest every new idea
that comes to them out of the time-stream, selecting what adds,
what augments, and letting the rest float by.
For them, life is a constantly expanding experience, and fashion
one expanding experience of life.
They'd no more wear today the same hat or hair-do
that they wore at twenty than they'd spend
the rest of their days reading *Anne of Green Gables*
or attending Punch and Judy shows. And they'd no more pass up this issue—
Vogue's Autumn First Reader—than they'd
toss out tomorrow's newspaper
with its pages still unturned.



FASHION CHANGES—
HAT TO HEEL

You'll look different this autumn; that's definite—though you may not immediately know why. The new fashion changes are so subtle that you may have to look twice to discover exactly what's been going on. Look twice at suits: they're being built on a completely new suit-body. For the first time in years—no deep pinch at the waist, no stiff curve at the hips. Instead: a gently fitted or somewhat straightish new figure; the suit shown opposite is one perfect case in point (others, throughout this issue). Look twice at coats: for bigger collars, higher or lower waists, tulip lines, for a less fitted fit or a straighter—sometimes plumb-straight—fullness. There's hardly a noncommittal coat in the collections. If a coat's just a coat (and this includes fur coats), skip it and go on to the next. Look twice at dresses: their skirts are slimmer. Some, two-piece, are tailored by tailors and have the authority of suits. Some, the new sweater dresses, are masterpieces of understatement. Look twice at sweaters themselves: they were never better; there's one for every clothes-situation. Look twice at hats, at the fluffy fabrics they're made of and at how much of the hair they cover. Twice at shoes, at the new gloved arches, stiletto heels, new shades and scissored shapes in suède. Twice at fabrics, at the new ways they're combined. There *is* one fashion, though, that will strike every eye at first glance: the new long evening dress, not a bouffant but a slender blade of fabric, a wholly seductive new way for a woman to look. And there are two words of caution, too, before you begin turning pages and registering fashion changes: Watch your figure—unpinched suits, evening sheaths, sweater dresses, call for slimmer hips. Watch your fitting—these new fashions demand perfect fit, a *different* kind of fit. Take a completely new attitude toward alterations before you so much as take a tuck in your clothes.



Unpinched suit-waists

Facing page: The suit with the gently fitted new jacket, in green Forstmann wool flannel. By Ben Zuckerman; under $200. Henri Bendel; Neiman-Marcus; I. Magnin. The new hair-catching hat, knit of black wool, $25—Aileen Rice. Note the black jewel.

City sweaters

Right: The new city-dwelling sweater, in navy-blue wool, the cuffs and the standaway turtle neck faced with white wool. By Mirsa; about $28. Altman; I. Magnin.



FASHION CHANGES *continued*



Bulky coating jackets over smooth dresses

Above: Black and white Lesur wool coating jacket, $155; by Adele Simpson, at Henri Bendel. (Add a grey wool dress and it's a winter suit.)



Higher waists, marked or intimated

Above: High-marked waist (a yoke marks it) on a Rodier wool coat, $295. By Jane Derby, at Henri Bendel (September 1).

Fuzzy hats, hair-concealing

Below: Black Angora cloche, the knit-in hatband in brilliant blue. John Frederics.

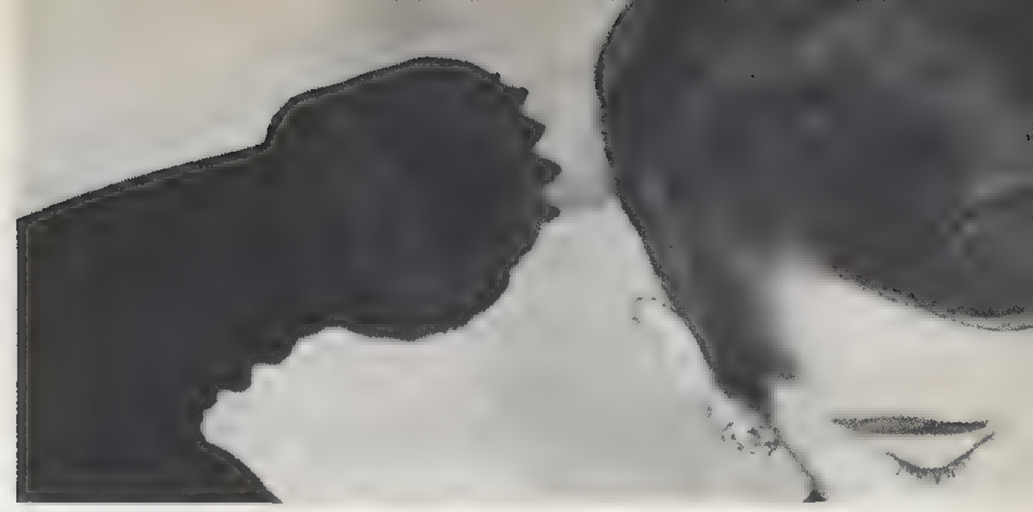




Black jewellery, on black and colours

Right: A five-foot rope of jet wound six times round—by Dalsheim at Henri Bendel.

COFFIN



Fur décor for sweaters

Above: A black cashmere sweater
with a black sealskin collar
and cuffs (shown magnified on page 49).

Stiletto heels,
a new point with suits

Below: On slim-toed
tan calf opera pumps,
high, blade-slim heels.
$21. Andrew Geller.



Spangled evening sheaths

Left: Black rayon crêpe,
pailletted and plastered to the body, $195.
By Ceil Chapman, at Bergdorf Goodman.



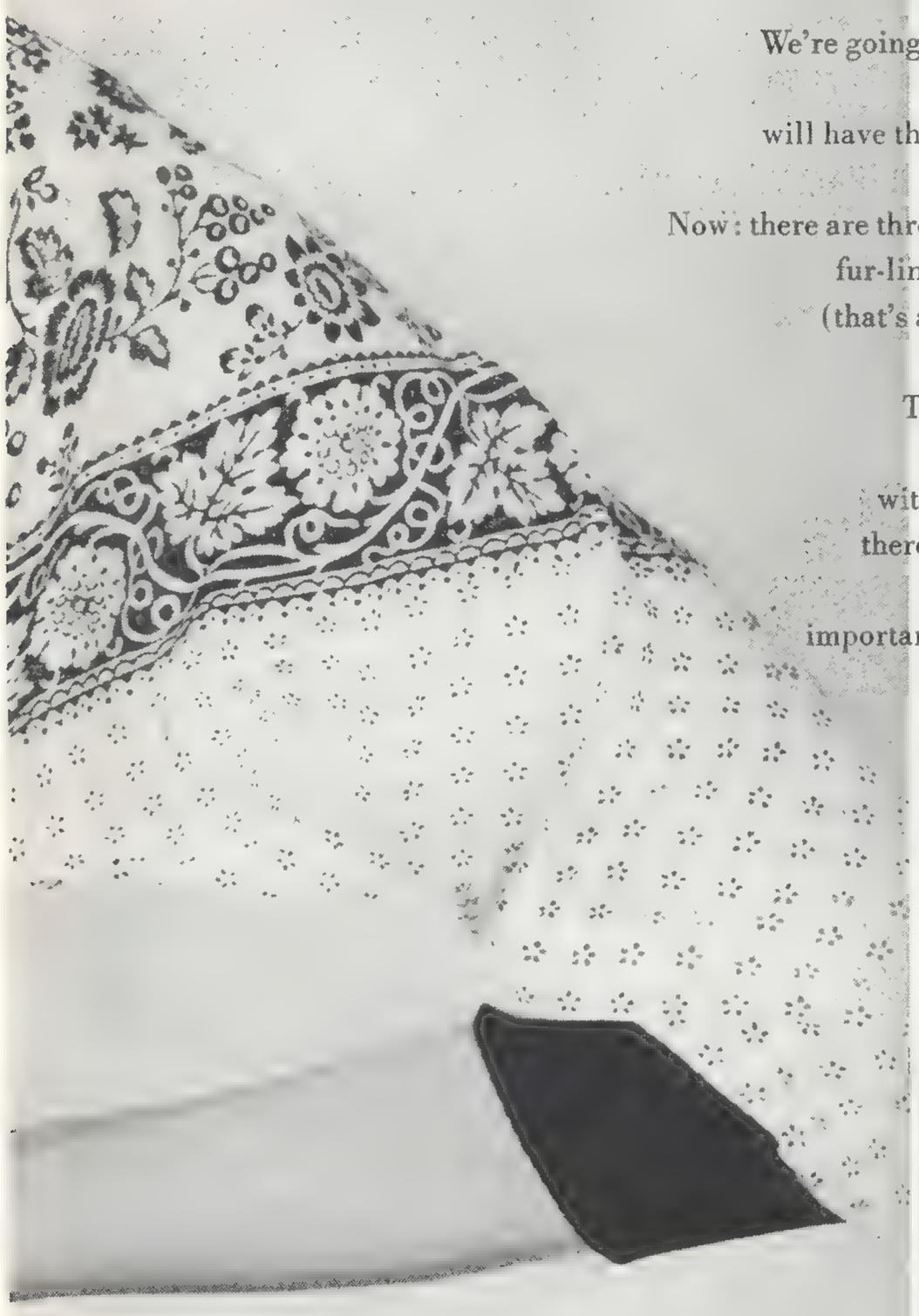
A CHANGE FOR THE SWEATER

Nothing's ever beaten the sweater—and nobody's ever stopped designing it, from the dawn of time, to the dawn of the house of Schiaparelli, to this minute. And every once in a while in fashion we come into a new sweater era. Happens to be the case right now.

We're going into a season when the sweater is better news than ever, when there's a sweater for almost every clothes-situation, when even a firm wool suit will have the easy jersey fit of an unfitted sweater. In fact, thanks to the sweater's influence on the fit of fashion in general this year, we can all breathe easier.

Now: there are three kinds of sweater news. One is the spectacular kind, like certain fur sweaters, fur-lined sweaters in this issue, or a never-before sweater like that on the facing page (that's a Paisley middy to wear for city afternoon, dinner, resort). Two: the regulation kind of sweater that turns into something else in the hands of a smart wearer. This continuity goes back to the time—remember?—when it was news to button a cardigan on backwards; when one first dared to wear pearls with a Scotch pull-over. For 1952, there are separate jet and fur collars and cuffs; there's the ribbon baldric you'll see later on in this issue; there's the new effect of a plain, coarse-yarned white sweater-jacket worn with an important black dinner costume (complete with a hat that's a big black velvet platter). And three: the chemical sweater made of materials that live a whole new way, that put the owning, keeping, and caring-for of sweaters right in the class with nylon slips. (One of the softest sweaters we've ever seen is of Orlon.)

We've filled this issue with sweater news—and we've only just scratched the surface. Look for sweaters designed right into dresses; look for a new race of half sweaters. Just one that might start something: a wonderful little grey pull-over, exactly bust-length all around, made to fit over a perfectly-fitted grey wool dress. This same idea appeared in the same collection in black wool over black crêpe—could grow into a whole family of little slip-cover sweaters, a fawn chiffon one over a fawn crêpe dress, a thick white cable-knit one over a camel-coloured wool dress...



A changed sweater: the Paisley middy

Left: The most spectacular sweater to come along so far this year—a pull-over of featherweight wool, the Paisley pattern hand-blocked in black and white, the whole thing a startling new look for city afternoons, dinner, resort. There's a middy hip-band of the same ribbed black wool that's used for the cuffs; pull it down over a straight black skirt—perhaps one of the new silky, smooth gabardines. The sweater, imported from Switzerland, about $20. At Saks Fifth Avenue; Garfinckel's; Neiman-Marcus; Best's Apparel. Eye make-up by Maybelline.

CITY SWEATER NEWS



All in the cut

Left: A sweater with its own design,
its own explicit shape—therefore not a basic but a tonic.
Black wool with dolman sleeves and easy width
above the waist, a deep and shallow V of red knitted
front and back. $15. Bonwit Teller; Hutzler's;
I. Magnin. Marvella stone jewels, Bonwit Teller.

All in the wearing

Right: A sweater purposely plain—therefore
a basic, therefore most changeable.
The sweater itself is a pull-over in a heavenly shade
of light, clear blue; the rollaway neckline,
newer and nowhere near as tall as a turtle neck.
In wool, Vicara, and nylon; by Jantzen.
$9. Bloomingdale's; Auerbach's-Salt Lake City;
Bon Marché. The ribbon baldric seamed at
the shoulder, clasped at the hip;
by Symphony, $3. The gilt cuffs by Coro.
All at Bloomingdale's.





THE FURRED SWEATER





Fur-lined-cardigan, *above:*
A certified sweater—navy-blue cashmere
cut a very snappy length and lined with velvety black
mole-skin (adds just enough body to starch the bolero line).
Any day—or a wrap for an evening dress.
By Evelyn Gates; $210, Bergdorf Goodman.

Fur-touched cardigan, *right:*
Delicious proposition—black cashmere with Alaska sealskin
collars and cuffs, black soutache. Wear it
with a narrow skirt of black gabardine. Sweater, by Rex
of Beverly Hills, $135. Gunther Jaeckel; I. Magnin.
Notice, please—this and the sweater above are
ready-to-wear; it's news that such possessions have come out
of the made-to-order department and into the open.

Cardigan sweater—100% Fur
Opposite: A cardigan, that's all, except for the fact that it's fur.
A lovely, silky new nutria—the shade, ivory.
One of the smartest new looks, this costume; and how many
sweaters does it involve? Count them: The fur sweater.
The sleeveless turtle-neck sweater. The sweater hat
(tam material bound with a knitted band).
Hollander-dyed jacket by Frederica at Altman;
Hudson's; I. Magnin. Pull-over by Premier, $10
at Bonwit Teller. Sweater hat by John Frederics.
The earrings and bracelets, Cartier.

THE THICK WHITE SWEATER



Blocked like a long jacket

Left: A thick white sweater with the new length, shape, and feeling of a jacket—even the brass buttons of one. There's a deep collar; an air of a new kind of strict tailleur. Jacket and knitted vest by Mirsa. $35 and $15, respectively. Saks Fifth; L. S. Ayres. Jewels from Cartier. String gloves by Hansen.

Bound for late afternoon

Opposite: A furry, nubbly yarn, hand-knitted on needles as big around as pencils; that's what gives this sweater-jacket the look and luxury of fur. And that's what it's doing out, after six o'clock. To order at Aileen Rice. The Madame X hat of black velvet, by Braagaard. Dark crystal jewellery by Marvella.



COFFIN



RUTLEDGE



1



2

Late afternoon—

THE SCISSORED SUÈDE SHOE

Going into a new season—the opened-up shoe, the shoe that's proved to be exactly what's right below softer and more feminine dresses. In fact, it's a part of a more feminine *dressing*. These black beauties: all, suède. *About the shoes:* **1.** The mule, the barest of shoes, now in black suède. Even the woman with not-so-marvellous ankles finds it becoming. By Julianelli, $25. Lord & Taylor. The net-stiffened skirt: black ruching, every inch. **2.** Bare back, closed toe—but the straps can be juggled another way. They're both elasticized, and can be drawn back, halter-fashion, over the heel. In black suède with satin binding. By Newton Elkin, $23. From Lord & Taylor. **3.** Closed toe, closed heel, but a new and alluring bareness; cut very low from side to side; cut with a diamond-shaped band of bareness across the toe. Again, black suède, $26. From I. Miller. *About the stockings:* **1.** As bare as the shoe it's worn with—a sandalfoot stocking with only the sheerest toe-reinforcement. Colour, "Trophy"; by Vision. De Pinna. **2.** The shoe is bare, except for a covered toe; the stocking chosen for it, therefore, is ditto. Seamless sandalfoot stocking with a shadow toe. The colour, "Autumn Sunset," translates a lively beige. By NoMend, at Altman. **3.** Stocking with a reinforced foot (that's what the shoe dictates) and a new experience in comfort and fit. Colour "Honey Beige," by Strutwear.

Late afternoon—

SADDLE-STITCHED VELVETEEN

Opposite: File this under the mink-polo-coat department (under which, incidentally, it would look fine) and wear it with the same feeling. It's velveteen, given the denim treatment. Black jacket, $18; skirt, $11; white blouse, $10. All, Merrimack velveteen. By Beacon Hill. Altman; Filene's; Hudson's; Famous-Barr.



3

8 BIG CHANGES IN THE FABRIC OF FASHION

1. Fabrics used in combination: Seen together in the smartest designers' collections, bulky coat-weight jackets over slim, smooth dresses—the newest suit look in a long while. Tweed with velveteen, for instance. Fleece with gabardine. Wool bouclé with worsted. Mohair with silky velours. This new fashion for contrasting textures is causing a change not only in the surface but in the silhouette of fall clothes.

2. Quieter coatings: Poodles have been barbered, their curls flattened till they look much like *ratine*. Fleeces have been brushed to a high lustre; are often mixed with alpaca, Angora, or mohair; or made to glisten by the addition of muskrat or weasel fur. Much velours, cashmere, camel's hair. *Very* much of that broadcloth-smooth fleece—zibeline.

3. Gabardines, again: Absent these several years, gabardine is abundantly back, and back as a high-fashion fabric, given new worldliness by the colours it's used in (see the next two pages). Silky, supple, it's a perfect set-off for all this fall's satin-haired wools.

4. Jersey family, large and important: If you're a jerseyan, this is your year. With the top silhouette the sweater line, jersey follows per se: wool jersey, blended jersey, mat silk jersey, mat rayon jersey. There's even evening jersey—a narrow, narrow jersey evening dress, bare and jetted, is one big piece of autumn news. And, chances are you won't want to be without something in jersey herringbone.

5. Black-and-white tweeds: Of all the tweeds, and tweeds are legion, the black-and-whites look newest, smartest. Range from country coats to glittered little-dinner dresses. Perfect for the latter—the new featherweight weaves.

6. Much ado about knitting: The sweater look was simply *never* better. There are dresses looking like lengthened cashmere pull-overs; jackets with blocked, sweatery shapes; coats that seem to be made of shawling. Bouclé wool plentiful. And—even on fur coats—knitted collars and cuffs and bands.

7. More velvet, with more polish: There's just enough around, and that so fresh, to send the appestat soaring. Velveteens have a lovely new lustre, look wonderful for day in black with starchy linen décor. Velvet cocktail dresses have been given the denim treatment—are saddle-stitched in white. Best red evening coats ever.

8. Crêpe and satin in the ascendant: And, between them, they're creating a whole new fashion—the seductive evening dress. In almost every collection, short satin sheaths and long, spangled crêpes, the spangles so tightly interlocked they look like lacquered cobra skin. Wonderful in evening coats: a new fleece-backed satin.

NEW FITTED TOWN COAT: LESS FITTED, IN GREEN VELOURS

Opposite: Just the colour alone would make it news (how long *has* it been since a green coat?), but there's more news than that. The smoother wool. The straighter fitted shape, waist unpinched, skirt barely flared. Coat (in Forstmann fabric), hat, scarf, muff: by Christian Dior—New York. Saks Fifth; Hutzler's; Neiman-Marcus; Holt, Renfrew of Canada.

HORST



FALL FABRICS CHANGES

New colours, textures, to look for between the lines of the new autumn silhouettes.

FOR DETAILS ON THE FABRICS SHOWN, TURN TO PAGE 114.



1. LUXURY BLEND
2. ZIBELINE TWEED
3. WAFFLED SUÈDE CLOTH
4. SILKY TWEED
5. WOOL ZIBELINE
6. PUCKERED ACETATE
7. BLENDED CRÊPE
8. GROSGRAIN WORSTED

GREEN:
the season's eye-stopper;
in every top collection.
Yellowed shades smartest. Black-toned shade—navy green—makes wonderful new basic colour.



10. GRANITE-WEAVE SILK
12. RIBBED WORSTED
9. SUÈDED WOOL
11. CRÊPED WOOL
13. LIGHT IRISH TWEED
14. CURLED FLEECE
15. CORDED WORSTED
16. CURLED WOOL
17. REVERSIBLE WORSTED

GRAPE:
a far, far different proposition from the old mauves, purples—richer, fruitier, blacker.

BROWN: very high in fashion standing, very wide in range.
Tinged, often, with black, rust, silver, gold—or as pink as cedarwood.

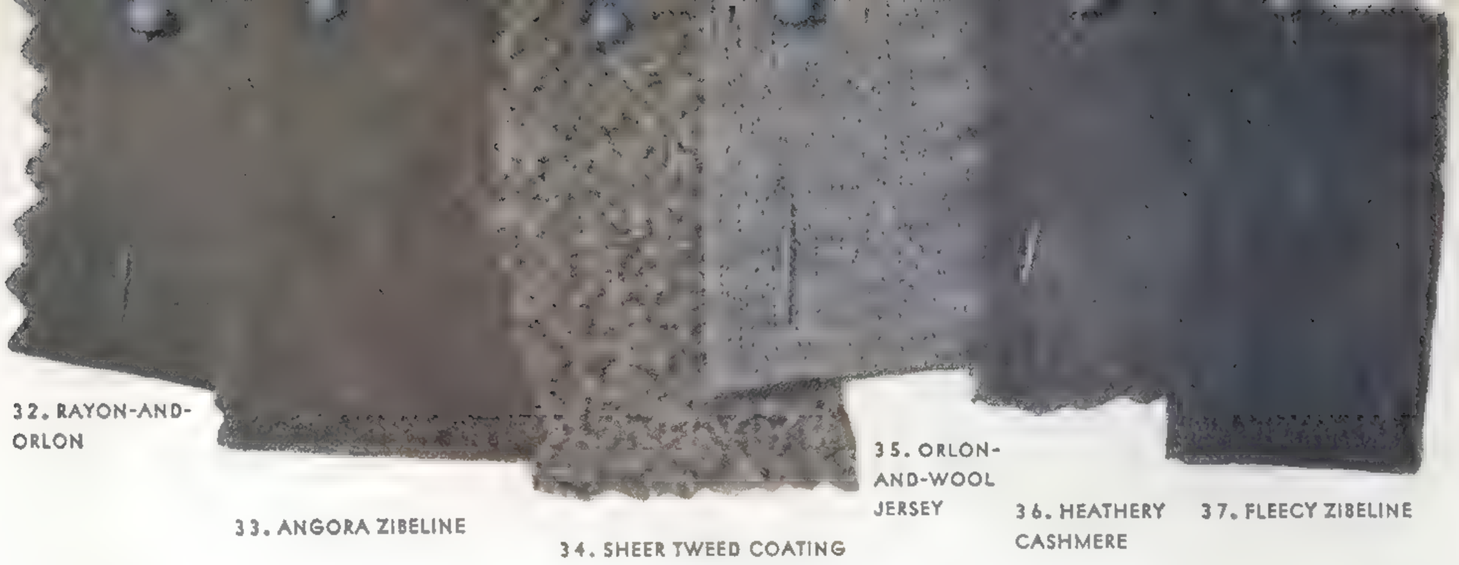


19. SHAGGY MOHAIR
21. TWILLED COTTON-AND-WOOL
22. CORDED WORSTED
28. CURLED ZIBELINE
18. FLUFFED WOOL
20. BRUSHED TWEED
23. MOIRÉ FLEECE
24. WORSTED REP
25. BLENDED FAILLE
26. MOTTLED WOOL
27. ACETATE-AND-ORLON
29. FURRY ALPACA



30. CAMEL-MIX COATING
31. CASHMERE-AND-NYLON JERSEY

CAMEL:
a colour in its own right this season,
responsible for a whole school of fashions.
Some camels thick as fur.



GREY:
pale tones, some near to beige,
the favourites of most designers.
Plentiful, also, that great staple
—banker's grey.



BLUE: as many shades in fashion as there are in the sea.
The majority—washed with black (nowhere is this trend more evident).



RED:
another every-collection colour.
Biggest sparks struck by
poppy, vermilion, garnet,
and true, blue-toned lipstick red.

VARIETY: fabrics never had so much—a thousand combinations of fibres,
a thousand feelings (curled, polished, grained, cobbled, gilded, feather-soft).



In pecan brown, the winter jacket

TOWN BROWNS: NEW TONES

Facing page: The longer new coat-weight jacket that, given a heavy skirt, becomes a winter suit—that highly original, highly personal new approach to cold weather. This jacket, in a soft, silvered brown, is of John Barr British woollen, is worn here with a camel's-hair skirt (other possibilities: brown velveteen, tan gabardine). Designed by Brigance of Frank Gallant, $110. Lord & Taylor; The Dayton Co.; J. W. Robinson. Alligator bag by Lucille; Bergdorf Goodman. Hat: Dior—New York. *Below:* No pinch at the waist, no collar at the cardigan neckline, the fabric a bright brown interwoven with black—no doubt about it, one of the outstanding looks in suits this season. By Harry Frechtel in Pacific wool, $100. Lord & Taylor; Hudson's; Woolf Brothers; Frost Bros. The felt helmet hat: Hattie Carnegie.

The unpinched suit, in blackened cinnamon

PHOTOGRAPHED BY HORST AT LEVER HOUSE





HORST

QUICK COURSE IN FALL SILHOUETTES:

1. Plumb-line coat in polished fleece

Facing page: Take a good long look at this coat. This is the soon-to-be famous morning-glory line, a narrower line than the tulip—a silhouette that's *softly* high-waisted and (a fact too seldom mentioned in connection with high-waisted fashions) therefore long-legged. Look for it in three-quarter coats as well as in full; in new fabrics like this sott, slightly silvered, brushed Rodier wool. The colour: the new grape. The collar: more news, bigger and set away from the neck. By Ben Zuckerman. Bonwit Teller; Garfinckel's; L. S. Ayres; I. Magnin. Hat: John Frederics. Belle Sharmeer stockings (the shade is "Tiara") and Mademoiselle shoes: all at Lord & Taylor.
This page: Another coat that bears close inspection—it's cut as close to perpendicular as human scissors (and human form) can manage. Here again, a highly contemporary fabric—a smoother new fleece, interwoven with alpaca, by Stroock—in the new Nattier blue. By Originala; about $185. De Pinna; Harzfeld's; Younkers; Frost Bros.



2. High-waisted coat in brushed grape wool

3. Fleece costume—
unpinched jacket



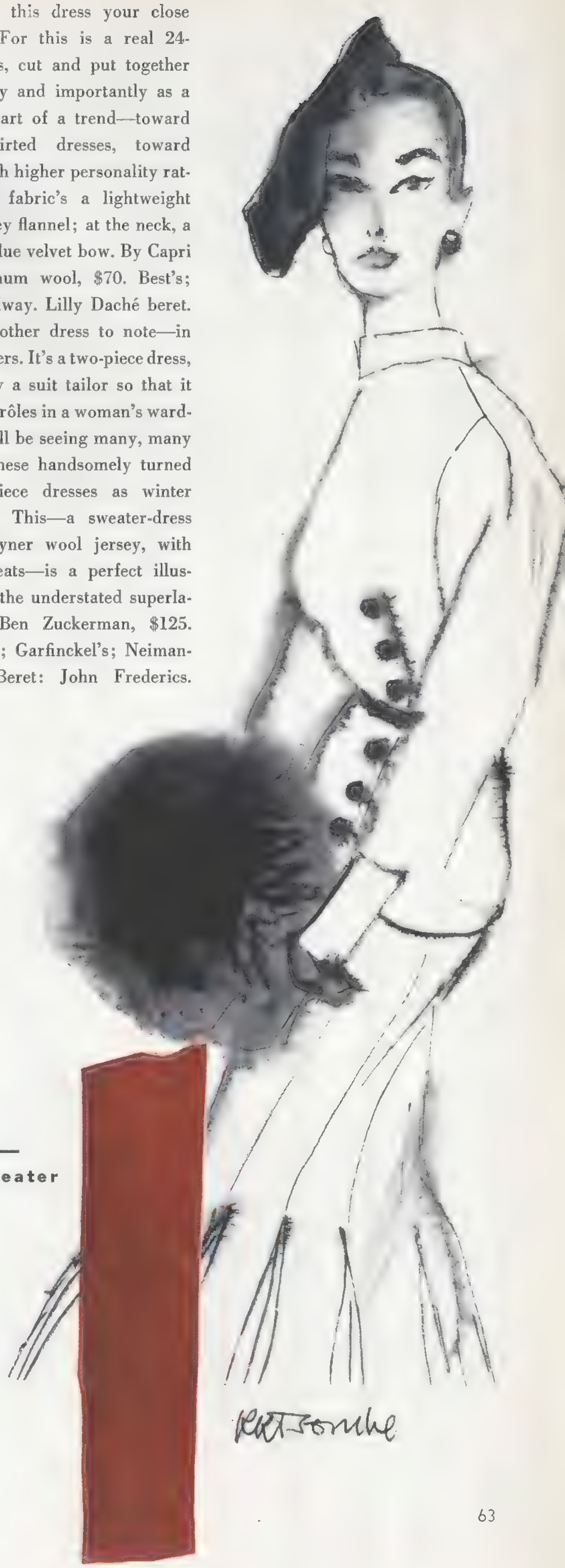
Left: Let your eye go first to the waist of this jacket. That's where the news is, because that's where the pinch isn't—the fit is only slightly fitted in front; at the back the line is almost as straight as a box. A new collar, too—just a band, but set well away from the neck. Under this unpinched jacket, a slender dress of identical fabric—light, soft Miron fleece in a slate shade of blue. It's a costume, therefore, and that gives it added news value. By Larry Aldrich, $125. Bergdorf Goodman; Woodward & Lothrop. Quilled hat: Sally Victor. *Right:* Another outstanding jacket of this season—the cardigan—cut out of long-haired grey fleece coating-weight fabric so that it looks bulky and doubly new to the eye. Underneath, a skirt in the same grey wool used for binding the jacket. By Seymour Fox, in fleece by Rodier, flat wool by Worumbo; $165. Saks Fifth; Woodward & Lothrop. John Frederics beret.

4. Cardigan suit—
coating jacket

5. Super-dress—grey flannel



Left: Give this dress your close attention. For this is a real 24-karat dress, cut and put together as carefully and importantly as a suit. It's part of a trend—toward slimmer-skirted dresses, toward dresses with higher personality ratings. The fabric's a lightweight Oxford-grey flannel; at the neck, a sapphire-blue velvet bow. By Capri in Hockanum wool, $70. Best's; The Broadway. Lilly Daché beret. *Right:* Another dress to note—in capital letters. It's a two-piece dress, tailored by a suit tailor so that it serves two rôles in a woman's wardrobe. You'll be seeing many, many more of these handsomely turned out two-piece dresses as winter wears on. This—a sweater-dress in red Wyner wool jersey, with low-set pleats—is a perfect illustration of the understated superlative. By Ben Zuckerman, $125. Saks Fifth; Garfinckel's; Neiman-Marcus. Beret: John Frederics.



6. Two-piece dress—extended jersey sweater



7. High-belted coat in polished tweed

This page: Watch this coat. Why? The high waist is why (a back belt marks it). The collar is why (cut bigger and placed well away from the neck at the back). The colour is why—the new basic, navy green. And, if the model could turn around, another reason why is the overcoat front. This is a coat, right now, for the woman who's first with the fashion. It's a line that will influence every last woman's coat before a year is out. Designed by Charles James in silky-haired Worumbo wool tweed. At Lord & Taylor; Garfinckel's; I. Magnin. Lilly Daché's velvet stovepipe hat. *Facing page:* Another coat that's pointing the way forward in fashion—*its* high waist marked by a yoke; its collar so big it approaches a shawl; its fabric, a softly ribbed grey wool. By Harry Frechtel in Anglo fabric, about $155. Jay Thorpe; Wanamaker's, Phila.; Himelhoch's; I. Magnin. Sally Victor's cuffed white felt calot.

8. High-yoked coat
in ribbed wool





Kurt Bonnke



WASHABLE FLEECE SKIRT:
ORLON CONCENTRATE

FASHION'S VITAMIN CONTENT—

MAN-MADE FIBRES

Like all vitamin complexes, these began in test tubes. Compounded of such unlikely substances as polyacrylonitrile (Orlon, to us) and polymeric amide (nylon) and, in the case of the new Vicara, of pure corn. And the chemistry didn't stop there; further scrambling, in a scientific way, resulted in compounds with wool, with wool-and-rabbit's-hair, with one another. It isn't enough to be pure these days: some of the newest fabrics are hybrids. Take nylon—everybody knows its virtues on its own. Add it to wool, and it's suddenly the B_1 of an entirely new fabric: looks like fleece, with a special gleam to it, has the near-immortality of nylon. Take rayon, the earliest of the wonder fibres. With wool, it makes a cool, pleasantly tweedy fabric—and often cuts the price by as much as half. Still further into the test tube present we come upon "Lorette," a wool-and-Orlon mixture that pleats forever; Orlon-wool-and-acetate, with the look of silk alpaca and a temperament that resists wrinkles to the death. We find Vicara, a fibre made, unbelievably, from the protein of corn, blended with wool to make a sag-proof, uncrushable jersey. We find Dacron—which started as the mysterious "Fibre V"—now in daily wear as the fabric with a finish even a rainstorm can't discourage. And the fabrics chemists haven't finished *yet*. Final point: fabrics, even miracle ones, are only half of any fashion story. The other half is up to the fashion designers—and here are some of their ideas. **1.** The blend in its most elementary form: an Orlon skirt, a rayon jersey blouse. (This may be cheating, but the fundamentals are here—and too good to pass up.) The two add up to one of those very satisfactory outfits that you'll



2

STRETCH-RESISTANT:
WOOL JERSEY
ENRICHED WITH ORLON

PLEATS WITH
IRON CONSTITUTIONS:
ORLON AND WOOL



3



4

NEW ALPACA—
THE MULTIPLE VITAMINS:
ACETATE, ORLON, AND WOOL

wear evening after winter evening. The blouse, in a mat black, is nicely tucked all around; the skirt is *café au lait,* with its own black elastic waistband. By Carolyn Schnurer. Skirt, of Princeton fabric, $40; blouse, $23. Saks Fifth. **2.** A Cinderella story here, beginning with the corn that made the Vicara that was blended with the wool to make this jersey dinner-at-home dress (in the clearest geranium red we've seen). Sewn on the easy lines of a smock, with a bow-tied scarf of white silk, a geranium waist-garter. Naturally, it's wrinkle-proof, stretch-proof, trouble-proof. A Claire McCardell design, in Wyner Vicara jersey, $40. Lord & Taylor. **3.** The blend is in the skirt—wool vitaminized with Orlon. It's charcoal grey with mushroom pleats that are there to stay. The blouse is charcoal again, made of Heller wool jersey with fake jewels fronting the collar. Both, by Haymaker; the skirt, in Milliken's "Lorette," $30; the blouse, $16. Bergdorf Goodman. **4.** The proof that union makes for prettiness as well as strength: right here in this evolutionary new mixture of Orlon, Celanese acetate, and wool (that's the blend with the silk alpaca relations). A coat dress in a pleasantly misty grey with a grey satin bow under the chin. At the back, a slightly lowered half-belt. By Benham; Julius Work fabric, $90. De Pinna. Hat, a tweedy felt in the new high-crowned cover-up hat shape: Lilly Daché. **5.** Now they've added nylon to the celebrated wool-and-rabbit's-hair mixture. Here it is, softer than ever, with a plus in strength, and a tweed-like texture that could be (but isn't) hand-woven. The suit has a small rounded collar above a double yoke detail, noticeable cuffs, and a pleasant little price. By Joselli, $40. Bonwit Teller. Sapphire mink stole, Ben Kahn. **6.** The fabric is zibeline—and nylon—for a fleecy coat that's all black, black-buttoned to the waist. The sleeves are deep-set, the better to cover a suit with, and the whole is almost as light in weight—and twice as practical—as a parasol. Designed by Bagedonow in Botany fabric, $70. Lord & Taylor. The leopard, in two good forms: a beret, $25; and a muff, $50. The tax, included in each case. From Oce-Leopard.

NEW STRENGTH, NEW TEXTURE
IN A CAPSULE—NYLON,
ADDED TO WOOL
AND RABBIT'S-HAIR



5 HONEYMAN

FASHION GERIATRICS:
THE LONG-LIVED
NYLON-AND-WOOL COAT



6

ERNST HAAS



JOHNNIE RAY: The weeper now the laugher.

Johnnie Ray and Hildegarde Neff have in common this phenomenon. They are victims of a corny buildup.

Johnnie Ray laughs so hard these days at his adolescent admirers that he can hardly cry during his stage performances. Only on records and in front of aging night-club spectators can he weep with the old abandon, the rabble-rousing technique. When he appeared at New York's Paramount Theatre, before bunched groups of teen-aged horrors (screaming as though they were on a roller coaster, as Johnnie took the high notes), he would lean over the stage-edge, guarded by a policeman and five ushers, and order the children: "Oh, shut *your* mouth and kiss me." With these tactics, this tall, thin, good-looking young man who can scent a microphone like a beagle a rabbit, responds to the whipped-up emotions of the adolescents whose forerunners adored Rudy Vallee, Artie Shaw, and Frankie Sinatra. Ray's act, however, now is an audience-participation show, and his audience is breaking up his act. He can't help laughing visibly and sometimes helplessly at them.

Miss Neff is a will-o'-the-wisp beauty with smoky wistful eyes. Like Dietrich, she whispers in a voice surcharged with alluring secret; like Garbo she wears her blond hair page boy, and in *Diplomatic Courier*, her latest film, puts a snap-brim fedora on it, cowers in Continental trains. Actually she is a far, far better actress than her American rôles have shown, for she lit up two German films, *The Murderers Are Among Us* and *Film without Title*. Next November she will be seen in the movie of Ernest Hemingway's famous story, *The Snows of Kilimanjaro*.

HILDEGARDE NEFF:

Jammed into the Dietrich-Garbo mould.

JEAN HOWARD



The eighth in Vogue's
"Arts of Living" series

THE ART OF BEGINNING WHERE YOU ARE

BY SOPHIE KERR

Known to her friends as an artist in living, Miss Kerr for more than forty years has been writing light commonsensical novels, dozens of short stories, usually of love and food.

A good many years ago, when I was younger and brasher than I am now, I went to a dinner party given by a playwright. May Sinclair, a compact and composed figure, was there and talked about her cat Jetty, a great pet, waiting to welcome her when she went back to England. I liked that. There was another woman writer present who knew Algernon Blackwood and had seen ghosts, and she talked about all that. The playwright talked about his panelled room which was the pride of his life; he took it with him whenever he moved his home, and I believe it finally landed in Hollywood. There was another man who said smugly: "I am an advanced Orientalist. I am often taken for an Oriental." So he talked—lengthily—about that.

But the prize of the evening was a man who had decided that Time and Space are the same and was prepared to prove it. He took a long silver serving spoon and laid it straight on the table before him. "Look!" he said. "I move this spoon to the right. Time elapses as I do so. And as I move it I leave an empty space behind it, which is, in time, the past. The space ahead of the spoon into which it moves is, naturally, the future. So you see that Time and Space are the same."

There was a pause and then the playwright said gently: "But if you didn't move the spoon, even if the spoon wasn't there—Time would still be going on. And though you can move the spoon back in Space, you can't, my dear chap, move it back in Time. Time—right now—each instant as it passes—*is the future.*"

The Space and Time man was furious, and a terrific argument arose to which I paid small attention. I had been given a paralyzing thought: that Now is the Future. To a large extent that remark of my host reshaped and reorganized my life. I do not know whether the reorganization made me happier, for any personal evaluation of happiness can only be relative and uncertain—but it contributed to my peace of mind, my working ability, and my physical health. To believe that the Future is Now. this instant in time, forces me to look forward and think forward and work forward to the limit of my abilities. It forces me to choose from the day-to-day make-up of my life and since it forces me to select, automatically I am forced to discard. I began to do this under the impulse of that one man's wisdom. I have continued it through the years. Of course, I knew from the first that no one can have everything, no one can do everything, no one can see and hear everything, but spurred by the urgency of today's importance, I learned very soon that even an average life may be arranged to offer, yes, to provide, an infinite variety, an infinite periphery.

Like most young persons born and brought up in a fairly simple and uncomplicated environment I had never analyzed nor directed my life with clarity. I had walked up more than one blind alley and bumped my head. I had collected this, that, and the other activity and association from momentary attraction until I was so over-weighted I had no satisfaction from any of them. The future had always seemed to me a distant nebula, impossible to anticipate or plan for, but agreeable and hopeful, a sort of mild heaven where clutter would melt away and difficulties would solve themselves. But once I had accepted the idea that the one real Future is Now, I found that practical rules could be made to shape it, rules which could evolve into principles, into guides, with no more nebula anywhere around.

It has always been a fancy of mine that I'd love to live at least six lives simulta-

neously. One life for the necessary work of earning my living, hard concentrated work without petty interruptions and irrelevancies. One life for reading and study and meditation on what I'd read and what I'd studied. One life for doing things with my hands like sewing and gardening and polishing mirrors and cleaning silver and maybe a craft or so like woodcarving or weaving. One life to see my friends and acquaintances, for travel and hospitality. One life for political and public interest projects where I could be certain that I was doing something, be it ever so small, of value to my country and my times. And among these I would tuck in the pleasure and pain of shopping, the pleasure and pain of housekeeping, and the complete pleasure of aimless, frivolous loafing.

The catch is that I have only one life so far as I know and I must pack into it all these intentions and desires. If the Future is Now, as I believe it is, I must hold to that policy of choice and discard. Believe me, this is not easy. Actually it can never be perfectly done because of the eternal wobble and jolt of the unexpected—the unexpected which is beyond the control of the individual.

The first consideration of my Future-Now was sheer necessity, the work by which I earn my living, which must be done if I eat my meals and pay my taxes. I decided that I must work more regularly and fend off interruptions. There's an airy notion floating in many non-writers' heads that writing is something which may be done in odd moments between telephone calls, having a cold, stirring up a sauce, and getting a dress fitted. All writers, including those of light fiction, know better. They know that writing is not a filler-in for idle hours but a hard, tiring business. You do not hear writing, you do not see it, you sit down with a pad and pencil or a typewriter and you put down the words which come out of your creative—or imitative—ability. It is never successful, this writing; whatever you imagined so beautifully never comes through to paper without strains, cracks, and spots.

Well, this is not a piece about writing but about arranging existence to get the most from the present moment. Having put earning my living as a fixed routine at the top of my agenda I found it was at once attacked by the minutiae of housekeeping, meals, laundry, renovation—whatever goes with home sweet home. By relaxing standards here and there, by cutting off items of service and indulgence, and by deliberate scamping, housekeeping duties were reduced. I discovered that a house in order always looks clean, and that if I didn't mention streaky baseboards and unwaxed floors and rain-dotted windows they were not noticed, or if they were noticed, my friends said nothing about them—although one friend did remark with a consciously superior smile that *she* had spent the morning rubbing up all the brass handles on her chests and highboys. (I did something about that. I had all the visible brass handles in my house taken off, polished, lacquered and put back, so they didn't need rubbing up. My Now definitely wasn't going to be frittered in rubbing brass handles.)

My next move had to do with people. Long before I heard about the Now-Future I had resolved that no one should be invited into my house unless I really wanted her or him; that no business or social expediency should name my guests; that any welcome I gave should be sincere. Corra Harris once wrote bitingly: "I am pale at the memory of the things I have been obliged to do in order to preserve my strength and substance and some semblance of dignity from those people who have been too easily drawn to me not by affection or respect but by the desire of more assistance than it is wise or possible to give." I was not in Mrs. Harris' dire state but I certainly was seeing more people who meant little to me than people of whom I was fond and in whom I was interested. Gradually I moved out of contact with those for whom I could not feel the warmth of real friendship. At the same time or thereabouts I decided never to argue with anyone on any subject save the trivial and comic. An Irish friend tells me that I am missing the greatest fun in life—she loves argument more even than poetry. To me argument seems a scratchy sort of time-wasting. I couldn't include it in my Now.

By the time I had come this far I had moved out of the field of material possessions and human associations into that of mental habits. It is an obvious but neglected cliché that the mind is as trainable as the hands and that the emotions though less tractable than the mind are sensible to control and direction. For my Now, for my Future Today, I chose to train my mind away from all futile dwelling on the past. We say: If I had been kind when I was unfeeling, if I had held my tongue instead of speaking, if I had understood where I was blind, if I had been strong where I was weak—if I had—if I had—if I had—! And this can go on forever in useless regret to paralyze the will, diminish the mind, narrow the heart. It can also make the person who indulges in such remembered failure a most confounded bore.

And there is also that matter of remembering other, happier times—the good old days they're labelled! That too is a sterile, narrowing pursuit. Most older people have had some good old days, days when we had more friends, more health, more looks, more appreciation, more power to work and play, more money, more opportunity—but if they are gone, they are gone. They may return again, and we keep on hoping because hope is in itself a happiness, but neither memory of the past nor hope for the future should fill the precious possibilities of the Now. Personally I must look with surprise and pleasure on whatever good I have today, and if I do recall that I once had more, it must be with gratitude for those past favours and not with tears that they are gone. Any mind can do as much, and the reward is a balance, an adjustment which is constantly alive and exciting. Today has something more thrilling than yesterday because it is here, it is new, it is Now. Time has struck off yesterday and come along with us. The mind—any mind—can learn to acknowledge this and move forward with each inevitable step of the hours.

Emotion is not so malleable as the mind. Bereavements, broken affections, cruel disappointments, are stubborn; they will stay with us no matter how convincingly our reason says they must be forgotten; they even come back in dreams if they are rejected in waking hours. Perhaps the best way to meet them is with compromise—if they once were great joys, hold to that part of them and refuse to dwell on the pain and sorrow they have caused; always and always remember that they are in the past and can not, normally, dominate the Now. No one will quite succeed in doing this but no one should turn away from trying. To concentrate on past pain and past grief, to look backward always into shadows is to deny the daily miracle of the earth's facing the rising sun.

The Categorical Imperative, I am told, is that every action should be capable of becoming a universal rule of action for all men. Believe me, gentle reader, if you have come this far with me, I have no faintest ambition at aiming at anything so high and splendid as a Categorical Imperative. What I have written here is a rough sketch of my personal philosophy and way of life, awkwardly formed, stumblingly pursued; but though I stumble I am ever constant. It is based on my sense of complete ignorance of what tomorrow will be and my conviction that I am sure only of Today and I must use it as best I can. Today is my future. I *must* begin from here.

THE TAILER-GIMBEL WEDDING ON LONG ISLAND



The bride and her father,
T. Suffern Tailer.

David Gimbel, the groom, *right*,
with his twin brother, Peter,
and Samuel W. Meek, junior.





JAY TE WINBURN



Mr. and Mrs. David A. Gimbel cutting the cake



Mrs. George F. Baker with
Bernard F. Gimbel, father of the groom.



Mrs. George F. Baker, junior,
with her three children.

An auburn-haired classic beauty, Miss Fern Tailer, the daughter of Mrs. Stanley Martineau and Mr. T. Suffern Tailer, was married this summer in Locust Valley, Long Island, to David A. Gimbel, the son of Mr. and Mrs. Bernard F. Gimbel. Over her white satin dress, the bride wore a pleated chiffon veil from the chaplet of pearls on her head. After the ceremony in St. John's of Lattingtown, the reception was held at "Vikings Cove," the estate of Mrs. George F. Baker, the bride's grandmother, in the garden, thick with white delphiniums and overlooking Long Island Sound. Under a great white tent, hung with lengths of pale blue, the guests danced, sat at tables clustered with white and pale pink peonies in wicker baskets, spoke with the pretty bridesmaids in their short green silk organdie dresses, and finally saw the bridal couple leave for a wedding trip to Europe.



Mrs. Stanley Martineau, *left*,
the bride's mother, with
the groom's mother. Mrs. Bernard F. Gimbel.

The bride and groom leaving the reception





PORTRAIT BY CECIL BEATON

Mrs. Thompson Biddle in her Paris house



In New York: Mrs. Biddle's dressing room, tent-like, hung in striped red and white cotton. On the walls, two Moroccan water colours painted by Hassan, the son of the Pasha of Marrakech. *Right:* In the bedroom, scarlet curtains against white walls. Creamy white bed cover with vicuña throw, garnet roses in French *doré* vases, a superb Chinese black and red lacquer desk.



MRS. THOMPSON BIDDLE'S TWO-ROOM APARTMENT

Below: In the living room, two sofas covered with a leopard-patterned velour; such leopard upholstery is almost a Biddle hallmark, used in the Paris and Fontainebleau houses.

In New York Mrs. Biddle lives in a two-room apartment, a contrast in size if not in quality to her famous Directoire house in Paris, her big country house at Fontainebleau. The two rooms, in a famous old New York house converted into flats, are big and high-ceilinged. They include an oversize closet, made into a dressing room, an alcove that holds a buffet table, a kitchen small enough to be overlooked. The combination conveys an *ambiance* of elegance and efficiency almost synonymous with Mrs. Biddle. An energetic, factual woman, who writes a political letter for the English language edition of the French magazine *Réalités*, she plays an active part in Newmont, the big mining company, an interest which she inherited from her father, Colonel William Boyce Thompson. (Her interest in politics also stems from her father who started taking her to Republican conventions when she was twelve years old.) Although the greater part of her time is spent in France, she practically commutes across the Atlantic, coming to New York once every two months. Here she prefers to live compactly in two rooms, with the flair for which she is famous. The decorative emphasis of the apartment is on the Regency period, reflected not only in superb French and English furniture but in the background colours, white, black, and red in the bedroom; pale yellow-green, like lightly steeped herb-tea, in the living room. (More about Mrs. Biddle's apartment on next two pages.)



KERTÉSZ



Left: In her New York flat, the buffet table set in the alcove off the living room. French vegetable prints on the wall; on the table, a lace cloth, antique English silver. *Right:* Regency chairs pulled up around a small table set for luncheon in the living room. In New York, red roses are her rule but in Paris usually mimosa, or nasturtiums, with a few sprigs loose on the cloth.

MRS. BIDDLE'S APARTMENT *continued*

The living room of Mrs. Biddle's New York apartment is filled with some of her favourite possessions, five Utrillos of the White Period, a rare collection of jade, eighteenth-century porcelain, and Regency furniture. Renowned as a hostess on two continents, she limits her entertaining in New York to a small buffet, or luncheon or dinner for four served in the living room in front of the long French windows. In contrast to this informality, the small table is set with gold plate from her collection of vermeil, and always as a centrepiece, red roses. Mrs. Biddle's menus, particularly those planned by her great chef in Paris, are superb. For herself, however, she prefers the simplest un-sauced and nearly unseasoned fare. (For nine of Mrs. Biddle's French recipes, suggested by her chef, see page 110.)

KERTÉSZ





FURS IN FASHION

Name any smart fashion in coats this year: it's to be found in fur coats, too. That's news? That's news. For there have been times when fur flew in the face of the fashion—when the fur-coat shape had no connection whatsoever with the shape of the fashionable cloth coat. That's all changed; it's been changing right along. This year, the gap between fabric and fur has been closed completely; they're in perfect accord.

To be found in fur this moment, these top coat-silhouettes: First, the new gently fitted fit—no deep pinch at the waist, no sharp curve at the hips. Second, the new unflared fullness—easiness under perfect control. Third, the new tulip silhouette—straight fullness to the knees, then a burst of flares or pleats. Fourth, the new heightened waist—still rather faint in fur, but definitely intimated by the high placement of pockets or buttons or tabs. In all these, as in all the most important fabric coats, linings are wonderful; are quilted or brocaded, and often in colours brilliantly contrasted to the colour of the fur.

Other new fashions in fur: the short fur coat, never smarter, straight or fullish but never flared—fur cardigans, jackets cut as close as the jackets of suits (broadtail ideal for these), fur middies, fur sweaters. Mink and sealskin, those perfect day-or-evening furs, worked into a wide new range of day-or-evening shapes. (In contrast to these, one finds the enormous luxury of the day-only coat in mink, cut like an overcoat and suited equally to both city and country. Décolleté fur coats—with collars meant to be worn open; this bare-necked look above fur has a perversely attractive chic. Sheared otter coats bleached to new shades of blond, and in a whole new colour—pink pearl. Straighter stoles. Bigger collars. Many, many "little coats" in Cape Hope sealskin, a thinner sealskin that drapes like silk.

The mink overcoat

Left and right: Unbeatable formula for luxury:
a casual line, a precious fur—an overcoat of
Emba Royal Pastel mutation mink.
On the facing page, the back view; note how the belt
controls the fullness, giving the unflared line
typical of so many smart new coats.
On this page, the mink polo coat seen from the front;
note how the double-breasted buttoning is placed
rather high, giving a somewhat lifted line—a new line—
to the waist. Maximilian; also, Holt, Renfrew of Canada.
Busby hat: Mr. John. Earrings: Cartier.

BLUMENFELD





THE NEW MINK COAT: A DESCENDANT OF THE TULIP

This page: As convincing proof as you'll find that furs
this year follow the fashion—the famous
French tulip line illustrated in amber-blue Emba
Royal Pastel mutation mink,
the fullness controlled into straightness,
then breaking at the pockets not into flares
but into soft, inverted pleats.
A Revillon Frères coat.

Facing page: In the rich, ravishing brown
of Matara Alaska sealskin, the perfect example
of how much fullness a fur coat can have
and still hold to the new unflared line.
The collar and cuffs—both contributors to
the coat's new look because there's so much
more of them—are bound with brown soutache.
Designed in Paris by Jacques Heim.
At Gunther Jaeckel; Albrecht Furs.

Both hats: cloches by John Frederics.

BLUMENFELD



NEWS IN SEALSKIN:

FULLNESS

WITHOUT FLARE

SPANGLED SEPARATES—NEW SPARKLE IN FASHION



A sure-fire system of allure—spangles (watch them sparkle into a top fashion as the year wears on). A sure-fire system of dressing—separates. Here, the two systems are combined into an absolutely boffo way to look at little dinner parties at home. *Facing page:* A black-spangled overblouse, slit very low (add a belt of black satin), $40; a skirt of exceptionally supple black felt (a Central fabric), $15. By Lotte, at Henri Bendel; Hudson's; I. Magnin. Diamonds here and on facing page: Harry Winston. *Directly below:* A black-spangled skirt, $50; a blue velveteen fascia, $5; a slick halter top of black Wyner wool jersey, $8. Everything, by Pem Squires, at Lord & Taylor; Sakowitz. *Below, right:* A skirt that's solidly snow-white spangles, and a black jersey fascia, $64; a slender-sleeved cardigan shirt of black Lebanon wool jersey, $13. By Lotte, at Milgrim; Frost Bros. *The sandal:* Sketched right, the faceted heel (see July 1 Vogue), in black patent leather, as full of sparkle as a spangle. The rest of the shoe—black suède. By Evins, $34, at I. Miller. *Suggested accessory:* Dana's darkly sparkling "Tabu" perfume.







RAWLINGS

SHOE NEWS—
HEEL, TOE, AND COLOUR







Heels: new shapes—faceted, spooled. Whatever, they're thinner than any we've worn before. The new altitude record is held by the stiletto heel (see page 43).

Toes: a promise of the softest shoes you've ever worn, short of your bedroom slippers—unlined or lightly-lined shoes without "box" (that's the word for stiffened toe frames).

Colour: two kinds. Shoe-polish colours, the bright ones blackened. Nap colours, the buffed suède colours such as the one *opposite*.

Black beauties: these take a paragraph. See the new, jet-fast suèdes (some, on page 53). See the new kidskin that looks like your glacé gloves and polishes like your—exactly: shoes. See the new calfskin shoes in black, stitched and tailored and right in time to wear with the new New York City tweeds.

The fashion for combination of textures in costumes makes the shoe that's unadorned and quite simple in silhouette, the first shoe choice for autumn. Another reason for the interest in colour.

Other side of this coin: a new mildly-textured surface. There's a new grain in town leathers with a buffed surface; very nice on first glance—even nicer, on second.

Three smart browns for choice this autumn—reasonable to suppose one woman might choose as many as two. First choice, a very dark, blackened brown that makes any black day costume twice as smart.

For the blue suits and coats in fashion—less frequently a blue shoe, this autumn. Dark red, a clear brown, or a polished black looks, somehow, newer. File this under evolution.

We think there will be not a single smart shoe closet without at least one pair of red shoes. First choice, glowing ruby. On second thought, you probably could look in most smart shoe closets and *not* see the red shoe—obvious reason? It's busy; it's now that basic.

Gold kid reappears for evening in slender striplings. Paisley brocade is another one-time favourite returning for evening.

Every sort of device to make shoes more feminine and delicate-looking—see the stiletto heel we've just mentioned. See the newly opened-up suèdes. See the heightened-heel for everything from the city-suit to late-day in coloured leather shoes. And see the delicate new gloved arch—at *right*.

Above and right: This is Vogue's eye-view of a revolutionary shoe—it's all new, but what's most surprising is the arch. The sole stops short of the arch—and this is gloved with the same suède that makes the rest of the shoe. This is Ferragamo's new device toward a more delicate-looking shoe; toward a softer tread and a heightened femininity. In soft red suède (that colour's news), with a spooled heel. $30. Lord & Taylor; Neiman-Marcus; I. Magnin. Another device toward delicacy: the nylon stocking with pointed heel. This, in "Diorama," a clear taupe. By Dior—New York; also at Lord & Taylor; Neiman-Marcus. The jewels, Van Cleef & Arpels. The fingernails—jewels too; they've been manicured at Revlon; given a frosted undercoat and "Supersealer" to help manicure, and fingernails, last.

SHOE NEWS:
FERRAGAMO'S GLOVED ARCH

HERBERT MATTER





THE VOGUE PATTERNS THEY ASK FOR—
FOR COLLEGE

In the course of Vogue's Prix de Paris (the best giveaway contest in the country, incidentally; more about *that* below), we asked college seniors exactly what clothes they'd found they'd most needed; what clothes they'd take, if they had it to do all over again. Their answers were succinct and practically unanimous: "One red dress, preferably jersey. One unmarked black dress to wear week end after week end. A collection of skirts and sweaters. Some freewheeling clothes to wear around the dormitory." And that's exactly what we have here. On these four pages, Vogue Patterns for the four kinds of college clothes most needed—each, incorporating news with need. We bring all this up while there's still the whole month of August to put through the sewing machine. Now—ready, get set, sew.

For the first quiz of next year's Prix de Paris, see the August 15 issue. The contest's open to every college senior; the *prix* is six months at the Paris offices of Vogue. Nice job for the right girl.

"Safest colour is a **RED DRESS** *if you want to be remembered"*

Opposite page: Here's the outline we propose for the red dress—the dress our college constituents asked for by name. The neckline's the new surplice—what it's got is pure flattery. The skirt is full and takes the new stand on the crinoline (this year's stand: only one to a skirt, and only after five o'clock). Vogue Pattern 7765. We used a Heller wool jersey with a slight, sweater-y rib; added camel-coloured accessories and a streak of Barbara Gould's "Folly Red" lipstick.



"One-dress wardrobe? The **UNMARKED BLACK DRESS** *has everything"*

Above: An unmarked dress—the point being, of course, that the wearer marks it in as many fresh ways as there are in fashion. Just some: with jet jewellery, jet hoop earrings. Or an Angora beret. Or square pearls. Or a satin fascia. The dress itself? "Easy-to-Make" Pattern No. 3478. We used a crisp faille, the blacker for Chromspun acetate. *For the back views, sizes, yardages required, please see page 110.*

RUTLEDGE

"We're serious about casual

DORMITORY CLOTHES,

clothes to study in"







The best seat in the house? In the dormitory, it's the floor, by choice. That's one reason why our college constituents ask for warm slacks and non-trailing bathrobes for studying. *Left:* Exactly the right bathrobe—no longer than a day skirt. Try a plaid wool flannel (the one we used: by Seydoux & Michau). 7767. *Far left:* Nice narrow slacks—wonderful way to spend two and a half yards of grey corduroy; Pattern 7716. Gingham shirt, Pattern 7686. We used cottons by Avondale. *Above:* The dungaree, improved—frontier pants made up here in black Miron gabardine. No. 7496.

"Take back your mink—
we need **SWEATERS AND SKIRTS"**





They're the bread and butter of the college wardrobe. But they're also all the cry (see City Sweaters, this issue). So here are three new skirts to sew; three new sweaters to knit—you'll find directions for the latter in the new Vogue Knitting Book. *Left:* Flared skirt (we'd use a heavy coat-weight tweed—this, by Cerey); Pattern 7531. Sweater with a late-day life—V neck, front and back. *Right:* Pleated skirt, newest in wool gabardine (this, by Juilliard); No. 7694. Sweater: a turtle-neck middy. *Below:* Straight skirt to make in flannel (this, by Forstmann); No. 7752. Make the sweater in a nubby yarn.



Dayron

Back views, sizes, yardages on page 110.



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT ... The way television seems to fluoroscope for the whole country the political figures, showing up muscular minds and strong hearts and sometimes hardened arteries.... A new computing machine officially christened The Maniac by atom physicists; it memorizes a number in eight millionths of a second, has a device for fast forgetting.... The instant success of the "High Noon" ballad (sung by Tex Ritter), which runs through this new Stanley Kramer western movie.

PEOPLE ARE TALKING ABOUT ... *The Quiet Man*, a new John Ford film with an Irish setting and Barry Fitzgerald brilliantly funny as a tipsy type.... The dearth of New York restaurants open on summer Sundays; the delights of two, Voisin and the Ritz Carlton.... Eidophor, a television development that may bolster movie house box office by bringing people into theatres to see specially televised live-talent shows not carried to home receivers.

PEOPLE ARE TALKING ABOUT ... "Don José from Far Rockaway," a funny song in the musical *Wish You Were Here*, sung by Sydney Armus whose deadpan comes like a noon recess in a musical comedy where everybody smiles agonizingly all evening.... *Spook Sport*, fun abstract movie cartoon by Mary Ellen Bute and Norman McLaren, filled with disembodied spooks, bats, and bones careening in a graveyard gambol to the music of Saint-Saëns' "Dance Macabre."

PEOPLE ARE TALKING ABOUT ... "*Song and Dance Man*," an engaging record album with Gene Kelly singing and dancing in the manner of such famed tapsters as George M. Cohan and George Primrose.... The new movie, *Ivanhoe*, a ravishing but bloody, exciting excursion into twelfth-century England, with Elizabeth Taylor as Rebecca of York and Robert Taylor, the greatest knightly jouster in the land.... Sherlock Holmes memorabilia (at the Plaza Art Galleries), which includes such Holmesian relics as the great deductive reasoner's gazogene, his Persian slippers, Black Shag tobacco.... The name for installment buying in Berlin where time payments are a way of life: "stuttering" which means just what it says.

PEOPLE ARE TALKING ABOUT ... The further boost Capitalism got in The Brookings Institution survey to find out how many Americans own shares in U.S. corporations; the Institution found out that 6,500,000 do and that 390,000 small capitalists thus invested in 1951 alone.... *The Trouble with Cinderella*, Artie Shaw's autobiography, as deliberately revealing as an analyst's notes for himself, along with some remarkable comments on the relationships of teen-age hysteria and band leaders and singers.... The never-before-this-printed notation for the comic samba tune in the Alec Guinness movie, *The Man in the White Suit:* bubble bubble high drip low drip high drain low drain, an effect obtained thus: the bubble noise by blowing air through a glass tube into glycerine, the drip noise by pinging two different-sized pieces of glass against the palm of the hand, the drain noise by magnifying bubbles after feeding air into the water through a tube.... The addition in young vocabularies of "pitiful" as in "my younger sister is so happy at camp it's pitiful."

WEATHER REPORT: RETURN OF THE TRENCH COAT

Opposite: What it's got is terrific glamour—that's why the trench coat's back,
making just about the most stylish raincoat that ever happened. In khaki-coloured poplin,
with a lining of raspberry poplin. Tucked into the collar, a visored rain scarf to match.
Designed in Italy for Lawrence of London, who has invented his own way
of internationalizing fashion—a designer in Paris, one in Rome, one in London,
one in Madrid, one in New York. The coat, Zelan processed, $45. Bonwit Teller; Hudson's, Montaldo's.
More weatherproofing: knee-high black rubber boots for year-around wear. By U. S. Rubber.
Hansen short cotton string gloves, also at Hudson's.

TED CRONER



William S. Paley
with the best of his morning catch.



Mrs. William S. Paley
and her son, Tony Mortimer.



Palominos and delphiniums at
Robert W. Woodruff's nearby T-E Ranch.



Mrs. Howell H. Howard,
painting at her Hawk Eye Ranch.

SUMMER IN WYOMING

Summer ranch life on the Shoshone River beyond Cody, Wyoming, moves with its own contentment. Between the rough pine-covered mountains, the south fork of the river weaves through the long narrowing valley. Some call the life there "an escape," others call it "getting down to fundamentals." At any rate, the life holds small, enormous pleasures, increased by the spice smell of sage and the slow-churn sound of the river. It means waking to the incredibly clear air, and riding across the river before seven to bring the horses down from the foothills with whistles. It means fishing the river with hopes for a rainbow, and finding the cows that broke through the fence hiding in a tree clump on the river bed, and hearing the black-and-white magpies jeer through the radiant boiling beauty of August days.

One of these ranches, Deer Creek, owned by Hope Williams, lies at the end of the valley before it narrows to a close. If the ranch is full-up, there are eighteen paying guests of all ages, and perhaps seven or eight dogs. (A dog or two invariably meets up with a porcupine, and someone must patiently pull the quills from his nose.) No one's ever in much of a hurry. Ages mix—for sudden games on the lawn, of softball, Kick the Can, Still-Pond-No-More-Moving; for tackling the fast parts of the cold, cold river bareback on a horse, or in tiny rubber boats; for bonfire picnics with corn in the husks, and hamburgers rolled with Corn Flakes and raw eggs, wrapped around a cottonwood stick for cooking. People paint, work in the garden, fill the cabins with delphiniums, columbine, oversized pansies. They read the New York papers which arrive three days late, and listen to the news broadcasts from Billings, Montana. But the things that matter at the ranch are the cloudburst that may wash away the winter wood supply, the horse that gashed his leg in a tangle of barbed wire, the call for a bucket brigade to help quench the burning bath cabin at a neighbouring ranch, and wondering if the afternoon rainstorms will hold off till the haying's done.

Everyone at Deer Creek rides, any time, all day, into the foothills across the river, or up the zigzag trail to "The Bench," a brief flatness on the mountain, for a long view of the valley. With paper bags filled with sandwiches and oranges, people take the car or the jeep down the river for a day's fishing where the big German brown trout lie. Because the valley's only post office is a mile from Deer Creek at big Valley Ranch, someone drives over before lunch each day to pick up mail and supplies. No one drives the fifty miles over the one dirt road to Cody unless he absolutely has to—to take a sick dog to the vet or meet a new arrival at the train—and if anyone does go, the best part of the trip is the getting back to Deer Creek, perhaps just in time for cocktails in Hope Williams' cabin, and after dinner, bridge, canasta, or "The Game." At dusk the deer come into the meadow. At dark, a weathered Westerner may say good night with "better lay down and let this dark spell pass."

Miss Hope Williams, owner of Deer Creek Ranch





Mrs. Howard's studio;
on the white wall, a triptych.



Miss Hope Williams
and Mrs. Harold E. Talbott
above the Deer Creek Ranch meadow.



Buffalo Bill's original
white cabin at the T-E Ranch.



Harold E. Talbott, III
on a bareback ride.

The valley out from Cody; here, the mountains low, the river narrow

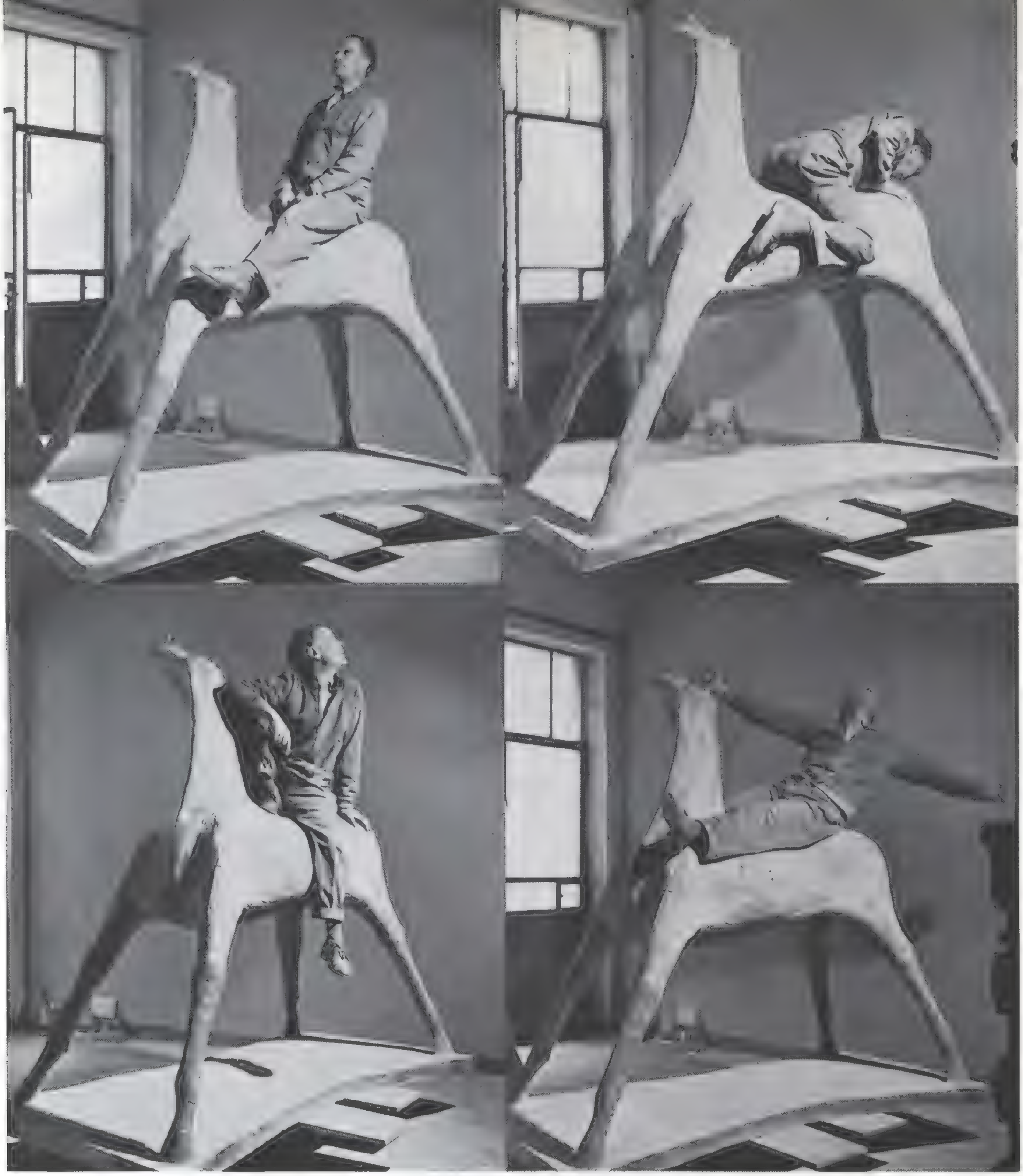




LELAND HAYWARD

MARY MARTIN'S OPERA LESSONS

Although she has no designs on "The Met," Mary Martin has been taking lessons in operatic singing for the past six months. In London she is playing eight performances weekly in the spite-the-British-critics hit, *South Pacific*, and working with Dino Borgioli and his accompanist, Emma Adomi. Up to now, sheer charm, enthusiasm, and versatility have been major ingredients in Mary Martin's voice: "I have always sung each part in a different voice," she said referring to past rôles in *Lute Song*, *One Touch of Venus*, and *Leave It to Me*, a forgotten musical made memorable mainly for her irresistible way with "My Heart Belongs to Daddy." Now she has spread her voice to three octaves (good in the business), plans to stay in London after *South Pacific* closes to concentrate on operatic arias and techniques. Explicit and succinct, she explained "I needed re-fueling."



LIST

MARINI'S HORSE OF ART

"My horse is so naturalistic that you can even ride on it," said Marino Marini and climbed up on his big bronze sculpture. After that ride, his beautiful beast (which looks slightly Chinese, slightly Mediæval, wholly Marini, and not at all naturalistic) left Marini's big new Milan studio for the current Venice *Biennale* where the sculptor has an entire room for his works. Another cast of the horse, owned by Nelson Rockefeller, will come to the United States for the New York Museum of Modern Art's autumn exhibit, "Sculpture of the Twentieth Century." A tall, ironic Tuscan, Marino Marini is one of Italy's greatest contemporary artists and a major creative force in sculpture today. His horses and riders, his heavy-bodied nudes, repeated and simplified, have become as much a signature as Matisse's odalisques. Behind Marini's endless variations runs a theory: "To be an artist is simple. It is simplicity which is difficult."

NEW JERSEY DELEGATES





This will be jersey's biggest year, as sure as this is Vogue Magazine. Newest is a herringbone jersey. Most like a bubble-bath is chiffon wool jersey. Most electric is jersey backed by striped silk surah. And look for masses of mat silk jersey. Here: ways the woman who's first with the fashion will wear the new jerseys. *Opposite:* Newest thing to happen to jersey—the herringbone—here knitted in grey-and-white. Mark this fabric; it's turning out some of the *prettiest* suits ever tailored. Like this one, with the big—and therefore important—collar. By Talmack, in Heller wool jersey, $70. Lord & Taylor; Marshall Field; Neiman-Marcus; I. Magnin. Newest way to wear this suit—with a wool jersey cloche, the brim clearly under the influence of all the new Angoras. Hat, Mr. John. Wear-Right gloves, in black suède, Lord & Taylor.

Above: Jersey sent on a tweed's errand, with this result: a suit with a soft cut, a naturally good fit. In Oxford grey with red velvet collar and cuffs. By Lo Balbo, in Wyner wool jersey, $125. Bergdorf Goodman; Hudson's. *Right:* Black jersey with a white linen collar and tie, a skirt of salt-and-pepper tweed. A delicious combination. To make it more so: wear it with a black velours cloche, white gloves, and a shiny black alligator bag. By B. H. Wragge (the jersey by Heller), $50. Bonwit Teller; Hudson's. The hat by Braagaard.
Below: An opera pump, but look again. There's the new cubed heel. In calf. By Palter DeLiso, at Bonwit Teller.





Wool jersey and striped silk twill—and a look that's absolutely new. Dress: black jersey with a belt of red and gold twill. The unfitted jacket is twill with a jersey lining. This cool-outside, warm-inside jacket is an important fashion in itself. And that's not even mentioning the electric power of winter silk stripes. By B. H. Wragge, in Heller jersey; jacket, $65; dress, $45. Bonwit Teller; Wm. H. Block; Frost Bros.





PRIGENT

Wool jersey it is—surprising, in a dress with such a silky, slender build, a skirt that's the kind of thing that Vionnet made, that made Vionnet. The sunburst pleats shape the front only; the back is flat. By Hannah Troy in a butterfly-weight black Heller jersey, $70. Bergdorf Goodman; Strawbridge & Clothier; Hutzler's; Sakowitz. Shiny black alligator bag; gilt jewellery by Bobley, also at Bergdorf Goodman.

NEW YORK CITY TWEEDS



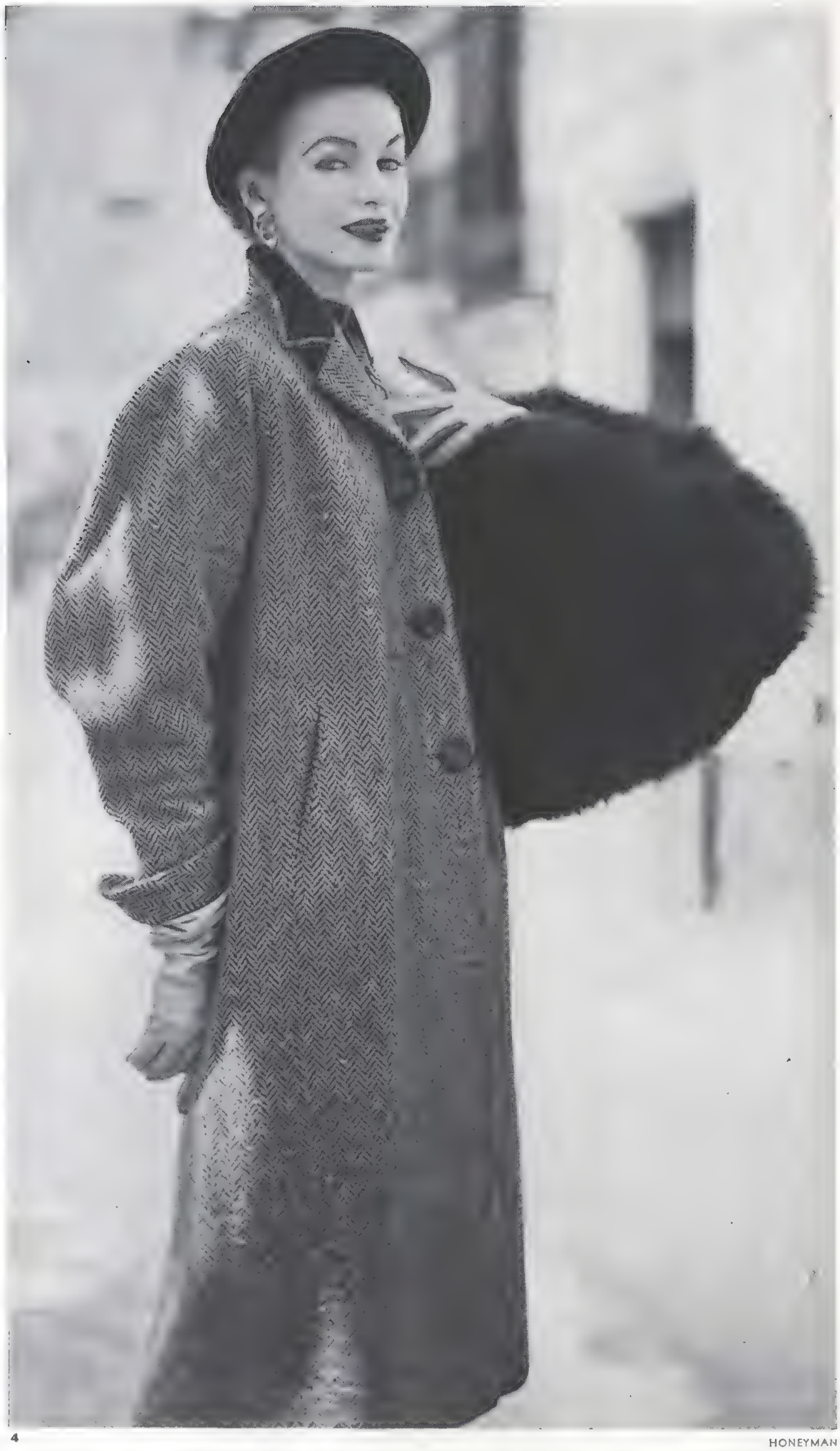
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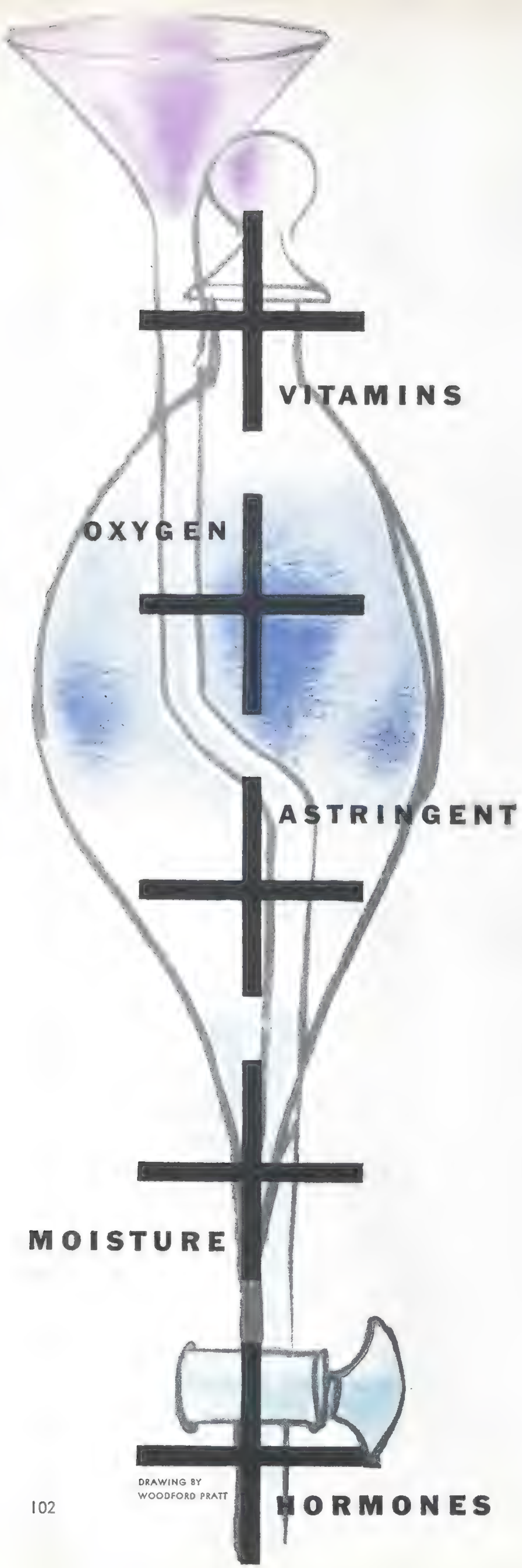
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Tweed at the top of its form—used to make four top new city fashions: the suit with the coat-weight jacket; the cardigan suit; the dress and cardigan costume; the absolutely flareless coat. **1.** Tweed and camel's hair—together, the makings of a new suit. A bulky, coat-weight jacket over a slim, smooth-surfaced skirt. The jacket, rough brown tweed flecked with white. By O'Rossen of California. The jacket, $55; the skirt, $30, at Gunther Jaeckel. **2.** Black and white—smart way to define a tweed; to choose a tweed, this year. A three-piece suit: the important unfitted cardigan, a high-waisted skirt, a cowled black wool blouse. By Herbert Sondheim of Forstmann wool, $195 at Rosette Pennington and Joseph Magnin. **3.** Black and white tweed, an important new costume: the unfitted cardigan jacket that hugs only the hips of a sweater-plain short-sleeved dress. By David Goodstein, of Juilliard wool; jacket lining, Wyner jersey. About $95, at Peck & Peck and Neiman-Marcus. **4.** A coat that has everything—shape, colour, surface. It's the new unflared shape with no fullness anywhere but the sleeves; it's russet herringbone tweed, given the Chesterfield treatment at the collar. A Carolyn Fashion by Shipman & Baker. about $70. at Arnold Constable; Mandel Bros.; Burger-Phillips.



4

HONEYMAN



DRAWING BY
WOODFORD PRATT

THE BIG PLUS IN SKIN TREATMENTS

This is how a big plus canceled a big minus. Recently, cosmetics chemists have discovered that they can add an active therapeutic ingredient to the oils of a standard complexion formula—and subtract many of the troubles which harass the skin. Weather, ill-health, glands out of kilter, and the years piling up—these are the potent complexion-destroyers—and working hard at it all the time, too. But they work in devious ways, and show varying results on various faces. So the new chemistry of skin treatment—skin treatment with a big plus—now makes the care of a complexion a made-to-order proposition. You have a specific problem? You find a cream or an oil or a lotion especially made for that specific trouble. Here are five ingredients which are proved plus signs—each could be effective in helping a complexion which is running the constant obstacle course to win beauty.

The plus of vitamins in a cream has been successful in healing skin lesions and abrasions, in healing burns and sunburns. Vitamins A and D, used in combination, are absorbed by the skin, and seem to have a regenerative effect on skin cells. The vitamin cream helps to stop the thickening of coarse skin on heels, elbows, and cuticles. And. since it has a stimulating effect, too, helps with the little age lines that are first etched in around the eyes, mouth, and throat.

The plus of oxygen in an oil or cream has been accomplished by adding olein ozonide to the formula. This releases nascent oxygen, which has an antiseptic effect, and therefore makes these emollients particularly soothing to sensitive and disturbed skins. Oxygen-bearing oils are also stimulating to a dull skin, and help to give it an alertness, a clearness. They also help to keep the skin texture from seeming dry.

The plus of astringent in oil makes a lotion which has an immediately-seen effect, after each use. In one treatment, the skin can be both smoothed and stimulated. And the complexion, after a quick massage with oil-and-astringent, is left vividly glowing and soft to the touch. Wonderful for sluggish or colourless complexions. Wonderful basis for a smooth make-up.

The plus of moisture has been added to both creams and oils. Ingredients in these *(Continued on page 108)*

HERBERT MATTER





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5

THE SWEATER, THE BETTER

Editor's notebook, re knitting: Never saw so much knitting. Knitted collars and cuffs and bands. Knitted suits and jackets and dresses. Word *knitting* coming to mean not a process but a fabric. Born knowing how to fit, in any case.

1. It started out in crêpe, this—now it's come into its own: the sweater dress in a sweater material. Pleated navy-blue wool; cardigan, $25; skirt, $18. Henri Bendel; Marshall Field; I Magnin. Jet necklace by Dalsheim, also Bendel. **2.** Knitted golf shirt—and look how it looks. The slit neckline's worn open, wrapped with necklaces. Beige lamb's wool, by Drake America, $20. Richelieu necklaces. All, De Pinna. **3.** Two-piece dress knitted of dark and light blue wool, the jacket checked like tweed; the skirt permanently pleated. By Lass O'Scotland (Annie Laurie?). $40 at Peck & Peck. **4.** The faraway neckline—in a sweater. A knitted wool middy in deepening stripes of grey. By Select Sportswear, $8. Saks Fifth Avenue. **5.** Charcoal cashmere bound with black, exactly the right detail for a new day sweater. By Dalton, $24. Pigskin gloves by Superb. All, at Bonwit Teller. **6.** One of those knitted jackets that never goes out of fashion, yet was never more in fashion. See the unfitted fit. Hand-knitted in black and white, $30. By the British Women's Home Industries; Henri Bendel. **7.** Cashmere pull-over, beige with narrow white stripes—sweater for a woman looking for something not-quite-plain, but with just as many uses. By Bernamere, $15. Saks Fifth; Garfinckel's. **8.** Found, in one of the new browns—a coffee-coloured wool pull-over. By Korrigan Lesur, $25. Alligator belt by Annette. All, Lord & Taylor.



6



7



8

MEMO TO MEN:
THE COTTON COUNTRY JACKET



RAWLINGS

It's inevitable: that tailors should fall upon those new autumn fabrics—cotton tweed and flannel corduroy and cut them up into men's country clothes. Light in weight, yet with an admirable "correctness," they make wonderful alternates to wool; very comfortable later on, also, in fire-warmed rooms in country houses. *Above:* A hacking jacket in a grey cotton tweed that's almost a dead ringer for a Donegal; $24, by Gordon of Philadelphia, in Bates fabric. The car: a Buick (it's made of new fabric, too—has an Orlon top). *Right:* A coat in corduroy printed to look like flannel; $23, by Blacker Brothers in Crompton fabric. *Both these country jackets:* at Altman, and at Hudson's. *On page 113:* news in men's sports clothes, continued.



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s.s. **AMERICA**—sails from New York at 4 p.m. to Cobh, Havre, Southampton and Bremerhaven Aug. 21, Sept. 12, Oct. 2, Oct. 24 and regularly thereafter. *First Class $295 up; Cabin $200 up; Tourist $160 up.*

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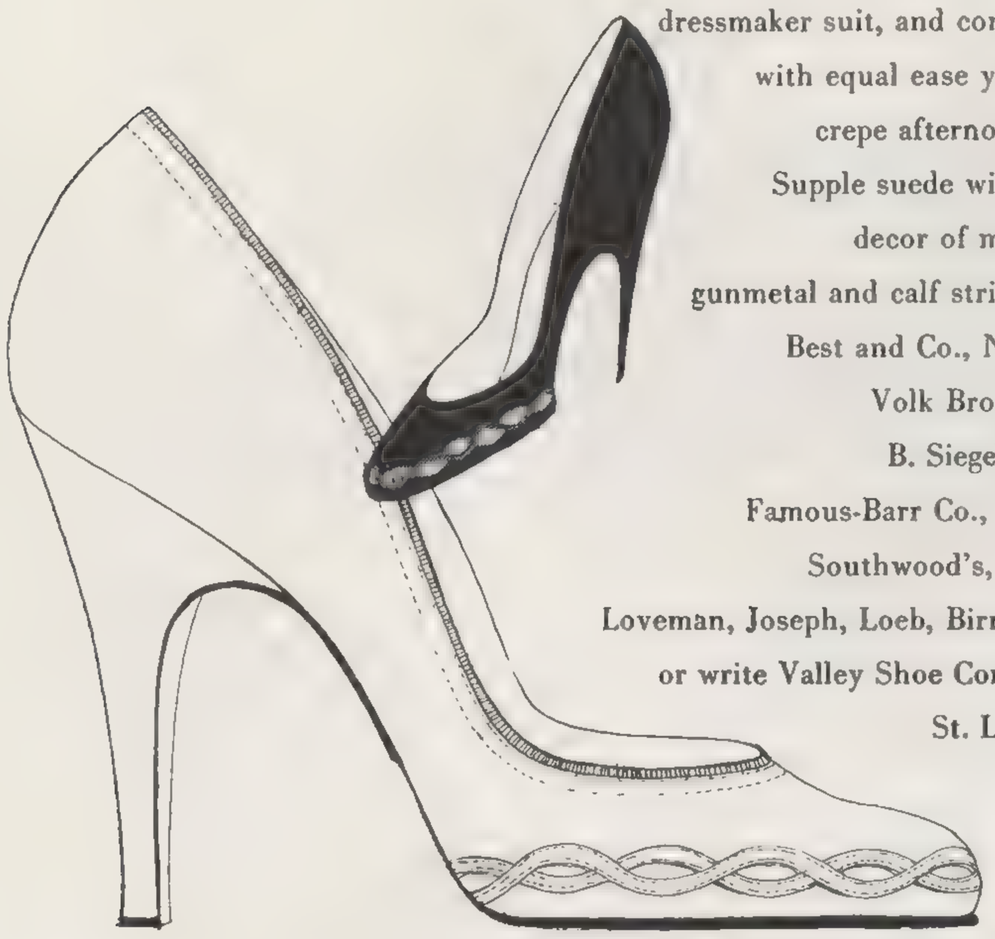
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VALLEY'S GENTLE SUIT-SHOE

New arrival on the fall scene; this is the shoe that fills a big gap in the urban wardrobe; this is the shoe that walks smartly with your gently tailored dressmaker suit, and companions with equal ease your little crepe afternoon dress. Supple suede with subtle decor of minuscule gunmetal and calf strips. 17.95

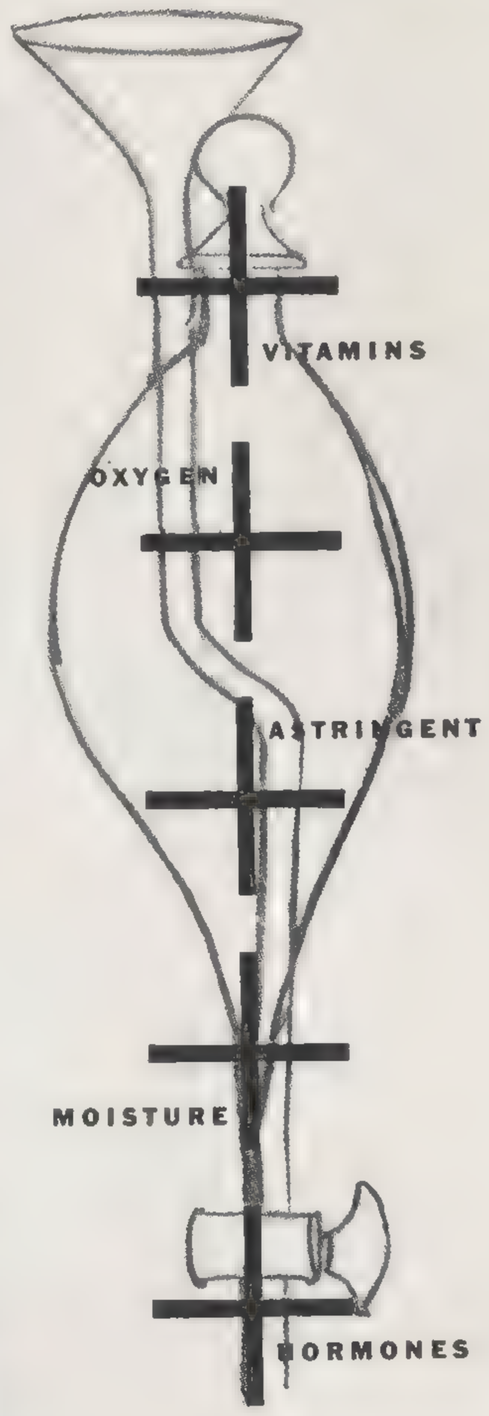
Best and Co., New York
Volk Bros., Dallas
B. Siegel, Detroit
Famous-Barr Co., St. Louis
Southwood's, Portland
Loveman, Joseph, Loeb, Birmingham,
or write Valley Shoe Corporation,
St. Louis, Mo.





THE BIG PLUS IN SKIN TREATMENTS

(*Continued from page 102*)



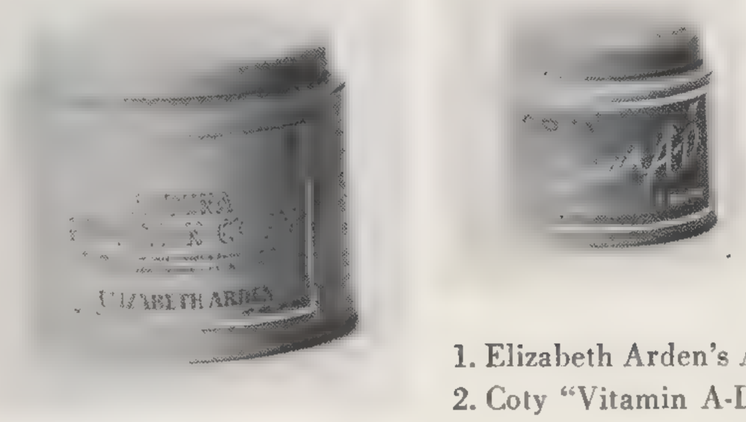
formulæ stimulate the skin to retain its naturally moist gloss, and seem to erase the dusty, dry look of over-thirty complexions. The dewy texture of skin is the young texture; very dry skins always seem old—at any age. These formulæ can be used at night, or they can work for a complexion all day, under make-up.

The plus of hormones in night creams, in oils, and in foundations is not news. But the recent increase in the use of all hormone formulæ *is*. The reason is simple: most women who use hormone creams consistently see excellent results. All hormone formulæ are made to keep or regain a youthful look for the complexions of women over thirty. Many of them have been scientifically tested for over fifteen years, and in that time, not one case of illness has been reported as a result of their use.

VITAMINS

GRIGSBY

1 2



1. Elizabeth Arden's Ardena Perfection Cream
2. Coty "Vitamin A-D" Complex Cream

OXYGEN



1

2

1. Barbara Gould's Moistone Oil
2. Cream with Active Ozone by Gourielli

ASTRINGENT





1. Frances Denney Neck & Contour Blend
2. Elizabeth Arden's Firmo-Lift Treatment Lotion
3. Alexana by Alexandra de Markoff
4. Remoldine by Dorothy Gray
5. Aralinn by Marie Earle

1 2



3



4



5

MOISTURE



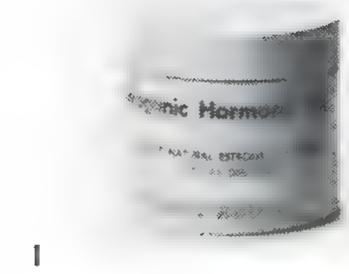


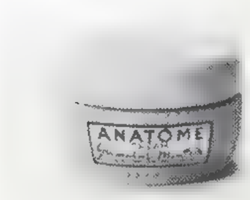


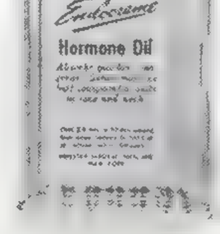
1 2 3

1. Flowing Velvet by Jacqueline Cochran
2. Cream Revenescence by Charles of the Ritz
3. Formulayer by Harriet Hubbard Ayer

HORMONES







1 2 3

1. Helena Rubinstein's Estrogenic Hormone Cream
2. Anatome Cream by Germaine Monteil
3. Endocreme Hormone Oil
4. Ageless by Dermetics



4

designed for a woman by a woman



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MRS. THOMPSON BIDDLE'S FRENCH RECIPES

(Continued from page 76)

EDITOR'S NOTE: *These recipes were written by Mrs. Biddle's chef for expert cooks. A standard recipe for* chaud-froid *sauce can be found in* The Escoffier Cook Book. *The gourd known as vegetable marrow, not readily obtained in this country, can be replaced by the Italian plant,* cocozelle, *rather like a large* zucchini.

TIMBALE PARISIENNE
(or Brioche Surprise)

Remove the inside of a brioche, taking care not to break it.

Paint the outside with thick apricot jam containing ground toasted almonds.

Fill brioche with cooked fruit salad (pineapple, pear, apple, peach, strawberry, et cetera) from which the syrup has been completely drained. Boil down the syrup and add a few tablespoonfuls of apricot jam and some kirsch. Spread a little of this over the fruit salad and serve the remainder in a sauce dish.

Slice the inside of the brioche; powder slices with icing sugar. Toast slightly and arrange in a crown around the brioche.

FOIE GRAS CREAM

Pass ¾ lb. of cooked well seasoned *foie gras* through a very fine sieve. Add one or two soupspoonfuls of port wine and a little paprika. Stir with a spatula, adding ¾ teacupful of *chaud-froid* sauce made with a very good fowl jelly. Then add one teacupful whipped cream. Pour into conical mould, and place in the refrigerator for a few hours.

When the cream is nice and firm, unmould it by dipping the form in hot water. Smooth the surface; replace in refrigerator to become firm again. Spread on a layer of the same *chaud-froid* jelly as the one used in making the cream. Place in the refrigerator once more, and when the jelly coating is firm, decorate with cut truffles and more jelly.

Or surround the cream with *foie gras* medallions cut out with a puncher, placing a slice of truffle on each medallion. Then coat with jelly.

SOUFFLÉ FLORENTINE

Make a béchamel sauce as follows:

Melt in a pot two or three soupspoonfuls of butter. Add two spoonfuls of flour. Cook together a few minutes without allowing the mixture to become gold colour. Add approximately 1½ teacupfuls of milk. Boil. This should make a thick sauce. Season with salt, pepper, and nutmeg.

Add 1 lb. of spinach leaves, cooked, pressed, and heated with a little butter; a generous ½ cupful Parmesan cheese, grated; and 8 egg yolks. Then add the 8 egg whites beaten stiff.

Pour into a buttered container that has been powdered with grated Parmesan cheese. Cook approximately 20 minutes and serve at once.

MONTEGO BAY LEE

1 lb. sugar
2 teacupfuls lime juice
The peels of 2 limes
2 egg whites, beaten lightly with a fork
4 teacupfuls water

Make a syrup of the water and sugar. When the syrup boils, add the lime peels. Cover and let stand in a warm place for a few minutes, but do not boil. Then cool and add the two cupfuls of lime juice and the egg whites. Pass through a very fine sieve or strainer and proceed to freeze as in making sherbet.

The mixture should be of a pale green colour. If the lime peels do not give the necessary colour, green colouring can be used. Once the sherbet is frozen, heap it in small blocks in a crystal dish placed in a larger crystal container filled with pink-dyed snow ice.

Serve, as a sauce, hot rum in a separate dish.

POULARDE WALDORF

Do this a day ahead of time.

Wrap two large chickens with bacon strips and poach in well seasoned veal broth for about 50 minutes. Allow to cool in the broth.

Take the fowl out of the broth, remove the bacon strips, and sponge with a towel or gauze cloth.

Cut away the breast with scissors without touching the limbs. Put these aside. Remove the wings, take off the skin, and cut the meat into medallions. Cool.

Prepare a port jelly using the broth in which the birds were cooked. Use some of the jelly to make a *chaud-froid* sauce.

Mix a salad of celery (cut into small sticks and cooked white), cucumber, apples, skinned nuts, well seasoned mayonnaise. Put this into the carcasses.

Place the medallions on top of the carcasses. Coat carcasses and medallions with *chaud-froid* sauce. Jell. Decorate with cut truffles and place half a nut on each medallion. Pour jelly over all. Surround with white meat. Place in the refrigerator until firm.

VEAL LOIN PALERMITAINE

Braise 10 to 11 lbs. veal loin in very small quantities of brandy, Madeira, and short veal broth. Cook about two hours.

Remove the loin from the fire; cool to lukewarm. Extract the tenderloin and slice it. Slightly cover each slice with well-seasoned tomato mixed with cream and passed through a fine sieve. Put slices back into cavity, reshaping meat.

Cover the meat with Sauce Mornay (a béchamel sauce to which grated cheese and butter have been added).

Gratinate quickly and keep hot. Garnish as follows:

Cut vegetable marrow into small cubes. Hollow out each one with a spoon and fill with creamed tomato.

Take small baba moulds; cover the bottom with an adequately cut slice of ham, the sides with fine macaroni and fill the inside with puréed spinach thickened with egg yolks and a little grated Parmesan cheese. Cook in double boiler.

Also serve small artichoke hearts.

Serve the meat juice separately.

PETITES QUICHES LORRAINES
(Small Ham Patties)

Use small deep moulds.

Put in any kind of paste used in making tarts—such as puff paste.

Cover with a little tissue paper filled with rice grains or lentils to avoid rising during the first baking.

Bake this paste in the oven without allowing it to become coloured. Then remove the protective filling.

Place at the bottom of each shell a slice of Gruyère cheese cut to fit exactly the inside diameter, then a slice of ham to match, and another slice of Gruyère.

Fill with the following mixture: 2 eggs beaten together with a teacupful of cream, a little salt, grated nutmeg, scattered bits of butter on top. Cook in a moderate oven for about 15 minutes, until a nice golden brown.

BRAISED BEEF

Lard a piece of rump steak weighing approximately 10 lbs. with not-too-fat bacon and braise it for a few hours in a mixture of Madeira wine, brandy, and seasoning. Then drain, reserving liquid, and dry. Broil in butter; add juice of first cooking together with enough very good white stock to half cover meat. Add carrots, onions, a kitchen bouquet, and two small, blanched and boned calf's feet. Cook approximately four hours, according to the meat's quality. Baste frequently while cooking. Then pass the juice through a sieve, clear and reduce it.

Slice the meat; pour some of the juice over it and put the remainder in a separate dish or gravy boat.

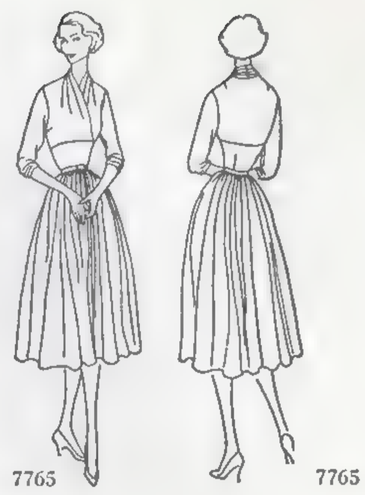
The meat may be surrounded with carrots, turnips, celery, hearts of artichokes, small braised lettuces, diced calf's feet, et cetera.

BEEF À LA MODE IN JELLY

Proceed exactly as for the preparation of braised beef, but let the meat cool in the cooking stock. Then remove it and dry properly. Sieve the juice which should be perfectly clear and mix it with veal jelly.

Pour a thin layer of jelly into a fairly deep, oval dish, and place in the refrigerator. When the jelly is solid, decorate with carrots, turnips, small onions, calf's feet cut into lozenges, string beans, and peas. Add a little liquid jelly to fix the vegetables.

Then cut the meat in thin slices, arranging them in the dish so that they overlap each other. Spread the remainder of the jelly over the meat (after making sure that the jelly has the proper consistency). Place the dish in the refrigerator for a few hours. Unmould and serve.

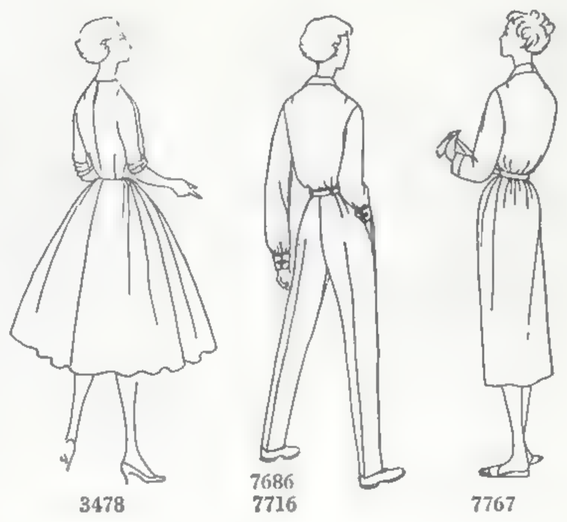


VOGUE PATTERNS

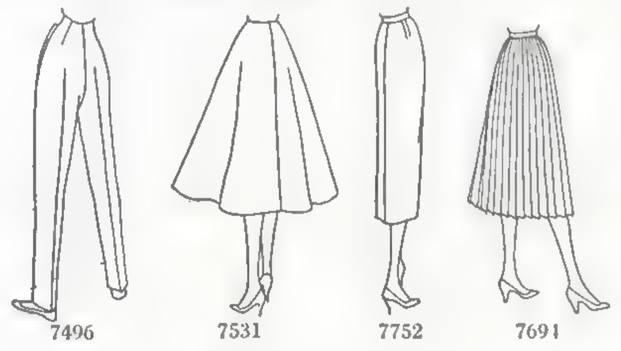
Other views of Patterns on pages 86-89.

No. 7765. Sizes 12 to 18 (30 to 36). 75c. For size 16, use 3⅜ yds. of 54" material. (Heller Swiss Cord, $3.98 yd., McCreery's.)
No. 3478. "Easy-to-Make." Sizes 9 to 17 (29½ to 34½). 75c. For size 15: 4⅛ yds. 39" fabric. (Widder faille, of Eastman Chromspun acetate, a fibre that's blacker than black; this, by the yard, at Gimbels.)

No. 7716—narrow slacks. Sizes 24 to 32 waist. 50c. For size 26 waist: 2½ yds. 35" corduroy.
No. 7686—the shirt. Sizes 12 to 20 (30 to 38). 50c. For size 16: 2¾ yds. 35" fabric. Gingham and corduroy: by Avondale at Bloomingdale's.
No. 7767. Small (30-32), medium (34-36), large (38-40). 60c. For Medium, 4¼ yds. 54" fabric. The Seydoux & Michau fabric: at McCutcheon's.



No. 7496. Sizes 22 to 28 waist. 50c. For size 28, use 2 yds. 54" fabric (black Miron gabardine, at Lord & Taylor). No. 7531. "Easy-to-Make." 24 to 32 waist. 40c. For 28 waist: 2¼ yds. 54" fabric. (Cerey tweed: McCutcheon's.)
No. 7752. "Easy-to-Make." 24 to 32 waist. 40c. For 28 waist: 1 yd. 54" material. For alternate view (not shown) with back pleat, 2 yds. 54" fabric. (Forstmann flannel; Lord & Taylor.)
No. 7694. Sizes 24 to 32 waist. 50c. For 28: 2⅞ yds. 54" material. (Juilliard gabardine used here: Altman.)



VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax.

THE COVER SUIT

The following is a list of stores throughout the country where the suit on the cover can be found.

Baltimore, Md.....Hutzler Brothers Co.
Binghamton, N. Y...Hills, McLean & Haskins
Birmingham, Ala.....Kessler's
Boston, Mass.....C. Crawford Hollidge, Ltd.
Brooklyn, N. Y.....Martin's
Buffalo, N. Y.....The Wm. Hengerer Co.
Chicago, Ill.....Carson Pirie Scott
Cincinnati, Ohio.....H. & S. Pogue Company
Cleveland, Ohio.....The Engel-Fetzer Co.
Columbus, Ohio .....Roberts
Dallas, Tex. .....Titche-Goettinger
Dayton, Ohio
The Elder & Johnston Company
Denver, Colo.....Gano-Downs
Des Moines, Iowa.....Wolf's, Inc.
Detroit, Mich.....The Ernst Kern Co.
Green Bay, Wis.....Wassersteen's
Greensboro, N. C.....Brownhill's, Inc.
Hartford, Conn.....Sage Allen & Co.
Houston, Tex. .....Levy's
Indianapolis, Ind.....The Wm. H. Block Co.
Kansas City, Mo.....Emery, Bird, Thayer
Lawrence, Mass. .....Russem's
Lincoln, Neb. .....Magee's
Los Angeles, Calif.....Silverwood's
Louisville, Ky.....George Moore
Macon, Ga.....Davison-Paxon Co.
Memphis, Tenn... .....Levy's
Milwaukee, Wis..... .....T. A. Chapman Co.
Minneapolis, Minn..... .....The Dayton Co.
Nashville, Tenn.....Rich, Schwartz & Joseph
Newark, N. J.....L. Bamberger & Co.
New York, N. Y.....B. Altman & Co.
Niagara Falls, N. Y.....Jenss Bros.
Oak Park, Ill.....Bramson's
Omaha, Neb. .....Herzbergs
Pasadena, Calif.....Helen Smith
Philadelphia, Pa...Oppenheim Collins & Co.
Pittsburgh, Pa.....Frank & Seder
Portland, Ore...Lipman Wolfe and Company
Providence, R. I...Cherry & Webb Company
Richmond, Va.....L'Pell's, Inc.
Rochester, N. Y...Sibley, Lindsay & Curr Co.
St. Louis, Mo.....Scruggs Vandervoort Barney
St. Paul, Minn.....Schuneman's, In .
Sioux City, Iowa.....Fishgall's
Springfield, Mass...Albert Steiger Compa y
Syracuse, N. Y.....The Addis Co
Toledo, Ohio
The Lamson Brothers Company
Trenton, N. J.....Nevius-Voorhees
Waterbury, Conn...Grieve, Bisset & Holland
Wilmington, Del.....Kennard Pyle Co
Winston-Salem, N. C...Arcade Fashion Sho
Worcester, Mass.....Richard Healy Company

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VOGUE PATTERNS

Following is a list of stores, throughout the country and in Canada, where a made-up model of the red dress, Vogue Pattern No. 7765, shown on page 86 of this issue may be seen on or after August 1.

Albany, Ga.....Rosenberg's
Alhambra, Calif.....Liebergs
Amarillo, Tex.....White & Kirk
Anderson, S. C.....Gallant Belk Co.
Asheville, N. C.....Iveys Inc.
Atlanta, Ga.....Rich's Inc.
Baltimore, Md.....Hochschild, Kohn & Co.
Beaumont, Tex.....The White House
Berkeley, Calif.....J. F. Hink & Son
Beverly Hills, Calif.....Robinson's
Birmingham, Ala.....Loveman's
Boston, Mass.....Jordan Marsh
Bridgeport, Conn.....The D. M. Read Co.
Brooklyn, N. Y.....Abraham & Straus
Bryan, Tex.....The Fabric Shoppe
Buffalo, N. Y.....Flint & Kent
Charleston, W. Va.....The Piece Goods Shop
Charlotte, N. C.....Belk-Bros. Co.
Chattanooga, Tenn.....Miller Bros. Co.
Chicago, Ill.....Mandel Brothers
Clayton, Mo...Scruggs, Vandervoort, Barney
Cleburne, Tex.....Howell's
Cleveland, Ohio.....The Halle Bros. Co.
Columbia, S. C.....Belks Dept. Store
Cumberland, Md.....Rosenbaum Bros.
Dallas, Tex.....Sanger Bros.
Denver, Colo.....Denver Dry Goods Company
Detroit, Mich.....J. L. Hudson Co.
Duluth, Minn.....Edward F. Wahl Co.
Durham, N. C.....Belk Leggett Co.
El Paso, Tex.....Popular Dry Goods
Fayetteville, Ark.....Campbell-Bell
Flint, Mich.....Herbert N. Bush Inc.
Fort Worth, Tex.....R. E. Cox Dry Goods Co.
Fresno, Calif.....E. Gottschalk and Co. Inc.
Gadsden, Ala.....Belk-Hudson Company
Gainesville, Fla.....Wilson Dept. Store Inc.
Glendale, Calif.....H. S. Webb & Co.
Grand Forks, N. D.....R. B. Griffith Co.
Greensboro, N. C.....Ellis Stone
Gulfport, Miss.....Sew and Save
Hamilton, Bermuda....H. A. & E. Smith, Ltd.
Harrisonburg, Va.....Joseph Ney's
Hartford, Conn.....G. Fox & Co.
Hempstead, N. Y...Abraham & Straus-Nassau
Jackson, Miss.....R. E. Kennington Co.
Jamaica, N. Y.....B. Gertz Inc.
Houston, Tex.....Sakowitz
Indianapolis, Ind.....L. S. Ayres & Co.
Jacksonville, Fla.....Cohen Brothers
Kalamazoo, Mich.....Gilmore Brothers
Kansas City, Mo.....Macy's
Lewistown, Pa.....Danks and Company
Lincoln, Neb.....Miller & Paine
Little Rock, Ark.....The M. M. Cohn Co.
Lodi, Calif.....The Fabric Shop
Long Beach, Calif.....Buffums'
Los Angeles, Calif.....Robinson's
Louisville, Ky.....Stewart's
Lynchburg, Va...C. M. Guggenheimer Corp.
McKeesport, Pa.
Fine Fabrics, "Fashion by the Yard"
Madison, Wisc.....Harry S. Manchester, Inc.
Memphis, Tenn.
J. Goldsmith & Sons Company
Miami, Fla.....Burdine's
Milwaukee, Wis.....Milwaukee Boston Store
Minneapolis, Minn.....The Dayton Co.
Mobile, Ala.....L. Hammel D. G. Co.
Monroe, La.....The Palace-Masur Bros.
Montreal, Québec, Canada
The Robert Simpson Mtl. Ltd.
Muncie, Ind.....Ball Stores
Nashville, Tenn.....Cain Sloan Co.
New York, N. Y.....James McCreery & Co.
Newark, N. J.....L. Bamberger & Co.
Newport News, Va.....Nachman's
Norfolk, Va.....Ames & Brownley, Inc.
North Hollywood, Calif.....Rathbuns
Oakland, Calif.....H. C. Capwell Co.
Oak Ridge, Tenn.....Lovemans Inc.
Oklahoma City, Okla.
Wayne Russell Fabrics
Ottawa, Ont., Canada
Murphy-Gamble Ltd.
Pasadena, Calif.....Bullocks-Pasadena
Peoria, Ill.....P. A. Bergner & Co.
Petersburg, Va.....Rucker-Rosenstock
Philadelphia, Pa.....John Wanamaker
Pittsburgh, Pa.....Joseph Horne Co.
Pomona, Calif.....Orange Belt Emporium
Port Arthur, Tex.....Loper's Style Shop
Portland, Ore.....Meier & Frank Co.
Québec, P.Q., Canada
Syndicat de Québec Ltée.
Raleigh, N. C.....Hudson-Belk Co.
Reno, Nev.....Gray-Reid-Wright Co.
Richmond, Va.....Miller & Rhoads
Roanoke, Va.....S. H. Heironimus Co. Inc.
Sacramento, Calif.....Weinstock Lubin & Co.
Salt Lake City, Utah.....Z. C. M. I.
San Diego, Calif.....Walker's
San Francisco, Calif.....The Emporium
San Jose, Calif.....Hale's
Santa Monica, Calif.....Henshey's
Savannah, Ga.....Joe Gardner
Seattle, Wash.....Bon Marche
Sioux City, Iowa.....T. S. Martin Company
South Bend, Ind.....Robertson's
Spokane, Wash.....The Crescent
Springfield, Ill.....Myers Bros.
Springfield, Mass.....Forbes & Wallace
Springfield, Mo.....Heer's, Inc.
Stamford, Conn.....Kramer's
St. Joseph, Mo.....Townsend & Wall Co.
St. Louis, Mo.
Scruggs, Vandervoort, Barney
Syracuse, N. Y.....Dey Brothers
Tacoma, Wash.....Rhodes Bros.
Terre Haute, Ind...Meis Bros. Company, Inc.
Toronto, Ont., Can...The Robert Simpson Co.
Vancouver, B.C., Canada.....Saba Bros.
Victoria, B.C., Canada
Hudson's Bay Company
Victoria, Tex.....Dunlaps
Waco, Tex.....R. E. Cox Dry Goods Co.
Waltham, Mass.....Grover Cronin
Washington, D. C.....Woodward & Lothrop
Waterbury, Conn.....Bedford Inc.
Whittier, Calif.....Myers Department Store
Wichita, Kan.....Geo. Innes Co.
Wilkes Barre, Pa.....Fowler, Dick & Walker
Worcester, Mass.....Denholm & McKay Co.
Yakima, Wash.....W. E. Draper Inc.
Youngstown, Ohio.....McKelvey's



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VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought.

MARY GREY
HOSIERY MILLS
•
BRISTOL VIRGINIA

2ND COVER



Lilli Ann

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jablow

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Jacqueline Jr.
designed by WOHL

PAGE 17

ALABAMA

BIRMINGHAM Burger Phillips* 6, 3rd C
Loveman Joseph & Loeb* 22
Odum Bowers & White 14
Porter's 2
MOBILE L Hammel Dry Goods Co* 2nd C, 6, 17, 22
Raphaels 3rd C
Reiss Brothers 2
MONTGOMERY John Danzieger 2nd C
Al Levys
A Nachman* 2, 6, 22
Nachman & Meertief 17

ARIZONA

PHOENIX Goldwaters* 2, 3rd C
Korricks* 17, 22
TUCSON Levys 6
Albert Steinfeld & Co* 17

ARKANSAS

FORT SMITH Boston Store Dry Goods Co* 14, 3rd C
Tilles Inc 2
LITTLE ROCK The Gus Blass Co* 17, 22
The M M Cohn Co* 14
Pfeifers of Arkansas* 3rd C

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BAKERSFIELD Weills 22
BERKELEY J F Hink & Son* 22
BEVERLY HILLS I Magnin & Co 6
Saks Fifth Avenue 14, 3rd C
CORONADO Sandersons 14
FRESNO Bruckners 6
Coopers* 22
E Gottschalk & Co* 17
Rodders Mademoiselle 2, 3rd C
LOS ANGELES Bullocks* 22
Bullocks Wilshire 14, 22
I Magnin & Co 6, 25
The May Co* 2, 3rd C
J W Robinson* 22
OAKLAND The H C Capwell Co* 2, 22, 3rd C
I Magnin & Co 6 25
Jos Magnin 2, 3rd C
PASADENA Bullocks Pasadena* 16, 22
I Magnin & Co* 6, 25
SACRAMENTO Jos Magnin 2, 3rd C
Weinstock Lubin & Co* 6, 22
SAN BERNARDINO The Harris Company* 3rd C
SAN DIEGO The Marston Co* 2nd C, 2, 6, 22
SAN FRANCISCO Jos Magnin 2, 3rd C
The Emporium* 22, 3rd C
I Magnin & Co 6, 25
City of Paris D G Co* 14
The White House* 22
SAN JOSE Appletons 25
L Hart & Son Co* 22
SANTA BARBARA I Magnin & Co 6, 25
STOCKTON Smith & Lang* 22, 3rd C

COLORADO

COLORADO SPRINGS Daniels & Fisher Stores Co* 6
Kaufmans 3rd C
Montaldos 14
DENVER Daniels & Fisher Stores* 6
Montaldos 14
Neusteters 3rd C
Denver D G Co* 22
PUEBLO Day Jones Company 6

CONNECTICUT

BRIDGEPORT The D M Read Co* 22
HARTFORD G Fox & Co* 6, 3rd C
Sage Allen & Co* 22
NEW HAVEN Ann Allen 6
STAMFORD The French Shop 6
C O Miller Co 22

DELAWARE

WILMINGTON Crosby & Hill* 22
Bird Speakman Inc 14
Kennard Pyle Co 2nd C
Braunsteins 6

DISTRICT OF COLUMBIA

Julius Garfinckel & Co 6
Lansburghs* 2, 22
Woodward & Lothrop* 22, 25, 3rd C

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FORT LAUDERDALE Burdines* 3rd C
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JACKSONVILLE Cohen Bros* 22, 3rd C
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MIAMI Burdines* 6, 16, 22, 3rd C
Richards Store* 3rd C
MIAMI BEACH Minna Lee 14
ORLANDO Yowell Drew Ivey* 3rd C
ST PETERSBURG Rutland Brothers 2nd C, 3rd C
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TAMPA O Falks Dept Store 2
WEST PALM BEACH Burdines* 3rd C

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ATLANTA Davison Paxon* 2, 6
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COLUMBUS Davison Paxon Co* 2
MACON Davison Paxon Co* 2
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Levys of Savannah 14

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BOISE Falk Mercantile* 22, 3rd C

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AURORA Sencenbaugh* 22, 3rd C
CHAMPAIGN W Lewis & Co 2nd C, 3rd C
CHICAGO Carson Pirie Scott & Co* 2, 25, 3rd C
Marshall Field & Co* 22, 25
The Fair* 3rd C
Saks Fifth Avenue 14
Chas A Stevens & Co* 2nd C
Martha Weathered Shops 6
DANVILLE Meis Bros 17
Parisian 2nd C
DECATUR Block & Kuhl Co* 17
Semmels 6
ELGIN Joseph Spiess* 22, 3rd C
EVANSTON Bramson 6
Lords* 2nd C, 3rd C
OAK PARK Bramsons 6
Gilmore Bros* 2nd C
PEORIA Block & Kuhl Co* 6, 3rd C
Kleins 17
P A Bergner* 22
ROCKFORD Block & Kuhl Co 3rd C
D J Stewart Co* 2nd C
SPRINGFIELD The John Bressmer Co* 6
Myers Bros* 3rd C
WAUKEGAN Globe* 3rd C
WILMETTE N A Hanna 14

INDIANA

EVANSVILLE DeJongs 6
Leo Schear* 22, 3rd C
FORT WAYNE Hutners Paris 17
Wolf & Dessauer* 22
GARY H Gordon & Sons* 17, 22
INDIANAPOLIS L S Ayres & Co* 22
The Wm H Block Co* 6
SOUTH BEND George Wyman & Co* 6
TERRE HAUTE Meis Bros Co* 6, 17

IOWA

DAVENPORT M L Parker Co* 17
Petersen Harned von Maur* 6
DES MOINES Younker Bros Co* 2, 22
IOWA CITY Younker Bros Co 6, 17
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T S Martin Co* 3rd C

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Chasnoff 6

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D H Holmes Co* 22
Mayer Israel 17
Gus Mayer Co 14, 2nd C
SHREVEPORT Goldrings 6
Hearne Dry Goods Co* 2nd C, 22

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Porteous Mitchell & Braun Co* 22

MARYLAND

BALTIMORE O'Neill & Co 22
Schleisner Co 2nd C, 2
Stewart & Co* 3rd C

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Wm Filenes Sons Co 2, 3rd C
R H Stearns Co* 22
LOWELL The Bon Marche* 3rd C
NEW BEDFORD Lloyds 2, 6, 3rd C
NORTH ADAMS Esther Ryan 6
SPRINGFIELD Forbes & Wallace* 6
WORCESTER Richard Healy Co 2
Ullians 6

MICHIGAN

ANN ARBOR Goodyears* 6
BATTLE CREEK L W Robinson Co* 22
DETROIT Crowley Milner Co* 16
Himelhoch Brothers & Co 2
The J L Hudson Co* 6
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B Siegel Co 2nd C
GRAND RAPIDS Paul Steketee & Sons* 22, 2nd C
The Wurzburg Co* 6
JACKSON The Elaine Shop 2
KALAMAZOO Gilmore Bros* 22
LANSING The F N Arbaugh Co 22
J W Knapp Co* 2nd C, 3rd C
PONTIAC Arthurs 17
SAGINAW Wm C Weichmann Co* 22

MINNESOTA

DULUTH E F Wahl* 22
MINNEAPOLIS The Dayton Co* 2, 22
L S Donaldson Co* 22, 3rd C
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Powers D G Co* 3rd C
ROCHESTER C F Massey Co 6
ST PAUL Emporium* 22
Field Schlick 14, 3rd C
Golden Rule* 3rd C
Frank Murphy 6

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JACKSON The Emporium 2nd C, 3rd C
R E Kennington Co* 22

MISSOURI

CLAYTON Famous Barr Co* 2, 6
COLUMBIA Parks Dry Goods Co* 2
KANSAS CITY Berksons 2
Harzfelds 3rd C
Klines 17
Pecks of Kansas City* 22
Woolf Bros 6, 16
ST LOUIS Famous Barr Co* 2, 22
Lockharts 14
Stix Baer & Fuller Co* 2, 6, 3rd C

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BILLINGS Hart Albin Co 3rd C

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LINCOLN Magees 2
Hovland Swanson Co 2, 14, 3rd C
Miller & Paine* 6, 22
OMAHA Carmans 2, 17
J L Brandeis & Sons* 6, 22, 3rd C
Herzbergs 2

NEVADA

RENO Jos Magnin 2, 6

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ELIZABETH R J Goerke Co 2
NEWARK Hahne & Company* 6, 3rd C
PASSAIC Ettas 2
PATERSON Meyer Brothers* 16
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SUMMIT Lillian O'Grady 6
TRENTON Daly's 2
Nevius Voorhees Co* 6

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ALBUQUERQUE Tomlinsons 2

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John G Myers Co 22
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BROOKLYN Abraham & Straus* 3rd C
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James McCutcheon* 22
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Stern Bros* 22
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POUGHKEEPSIE Luckey Platt & Co* 22
Poughkeepsie Up To Date 6, 3rd C
ROCHESTER B Forman Co 6
McCurdy & Co* 22
Sibley Lindsay & Curr Co* 14
SCHENECTADY The Imperial 2nd C, 6, 3rd C
SYRACUSE Dey Bros & Co* 22, 3rd C
Flah & Co 6
UTICA Doyle Knower Co 2nd C
WHITE PLAINS L A Schulman Inc 6

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GREENSBORO Ellis Stone & Co* 22
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RALEIGH Boylan Pearce* 2nd C, 22
Ellisbergs 6
Ivey Taylor Co 14
Jeans of Raleigh 2
WINSTON SALEM Anchor Co 2nd C
Montaldos 6, 14

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GRAND FORKS R B Griffith* 2, 17

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AKRON The M O'Neil Co* 2, 6, 3rd C
The A Polsky Co* 22
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The Parisian 2
The Stern & Mann Co 6
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The Wm B Schleisner Store 3rd C
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Oppenheim Collins 16
Strawbridge & Clothier* 22, 3rd C
John Wanamaker Phila* 14
PITTSBURGH Boggs & Buhl* 16, 3rd C
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WILKES BARRE Fowler Dick & Walker* 22

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PROVIDENCE Gladdings 6, 3rd C

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S H George & Sons* 3rd C
MEMPHIS The John Gerber Co* 3rd C
Phil A Halle 6
Julius Lewis 2nd C
B Lowenstein & Bros* 14, 22
NASHVILLE Graces 14
The Harvey Co* 2, 22
Rich Schwartz & Joseph 6, 17

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ABILENE Ernest Grissoms* 14, 3rd C
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Titche Goettinger Co* 22
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FORT WORTH R E Cox & Co* 2nd C, 22
The Fair* 2, 14
W C Stripling Co* 6
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Eibands* 22
Nathans 14
HOUSTON Everitt Buelow Co 2nd C
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Levy Bros* 22
Sakowitz Bros* 14, 3rd C
LUBBOCK Hanna Pope & Co 14
PORT ARTHUR Bluesteins 17
SAN ANGELO Hemphill Wells* 6
SAN ANTONIO Frost Brothers* 6, 14
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WACO Bauer McCann 6
R E Cox Dry Goods Co* 22, 3rd C
Goldstein Migel Co* 14
Monnig D G 17
Sachs 2
WICHITA FALLS McClurkans* 2
Perkins Timberlake Co 14

UTAH

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Auerbach Co* 16, 3rd C
Z C M I* 22

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BURLINGTON
Abernethy Clarkson Wright* 22

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ALEXANDRIA Lady Lois Shop 2
LYNCHBURG C M Guggenheimer Corp* 3rd C
J R Milner 14, 22
NORFOLK Ames & Brownley* 22
House of Arther Morris 6
Smith & Welton* 2nd C
Rices 2, 17
RICHMOND Miller & Rhoads* 22, 3rd C
Montaldos 6, 14
Thalhimer Bros* 22
ROANOKE S H Heironimus Co* 2, 22
Smartwear Irving Saks 16

WASHINGTON

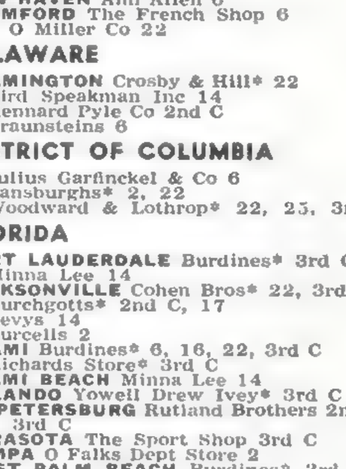
SEATTLE Bests Apparel 2
The Bon Marche* 3rd C
Frederick & Nelson* 22
Littlers 14
I Magnin & Co 6
Rhodes of Seattle* 22, 3rd C
SPOKANE The Crescent* 22
Haddads 6
TACOMA Rhodes* 2, 3rd C

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The Diamond Dept Store 2nd C
Stone & Thomas 2nd C
HUNTINGTON The Anderson Newcomb Co* 2nd C, 22
Ha Lewis Inc 6
WHEELING L S Good* 17
Max Horne 2
Hal Lewis Inc 6
Stone & Thomas* 3rd C

WISCONSIN

MILWAUKEE Bitker Gerner Co 3rd C
Boston Store* 3rd C
T A Chapman Co* 2nd C, 6
Ed Schuster & Co* 22
Stuarts 2
RACINE Zahn Dry Goods Co* 2



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PAGE 25

DEB
SHOES
IN THE
GRAND MANNER

3RD COVER

*asterisk
denotes
stores that
sell
VOGUE PATTERNS

Who is the Girl in the dreams of ten thousand men?



Unlike most dream girls she is very real! She lives and breathes—and buys! For she is you—the American consumer!

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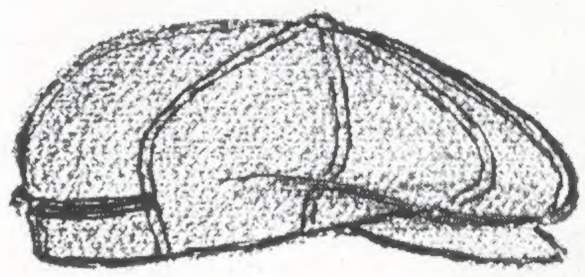
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NEW DENIMS FOR MEN



Right: A robe in the new Tattersall denim—red and black on white, with a charcoal grey collar; $11. A State-O-Maine design, in Cone denim.



DAGMAR

Left: A charcoal grey denim country cap, with a smaller, neater crown and visor, a leather backstrap; $4. By Lee Fifth Avenue.

It's inevitable: that with denim working non-stop in women's wardrobes, it should start to play a year-round rôle in a man's life as well. Like the new cotton tweeds and flannel corduroys (see page 106), it's a wonderful alternate to wool in a country closet, and, in charcoal grey, blends readily with all the greys that a man's classic grey flannel slacks are likely to be cut in.

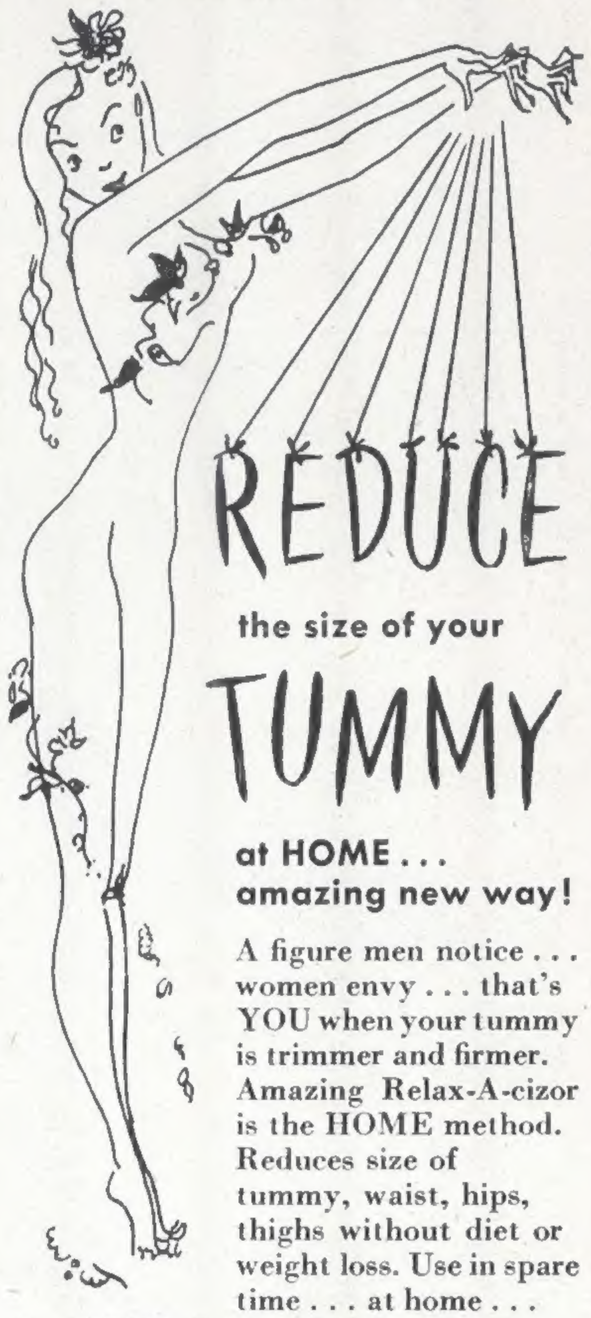
RAWLINGS



Left: A three-button country coat—the classic university cut—in charcoal grey denim, $17. By Ayr-Star in Erwin fabric. The slip-over waistcoat (a new invention, this), in grey Crompton corduroy, $8. By George W. Heller.

All: available at Altman; Hudson's.

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WOMEN SAY: **"Four inches removed from abdomen, 3" from hips"—M.F. "2¾" from hips"—M.A. "First time since I've had my 3 children, my tummy is flat"—E.S. "Dress size was 16, now 12"—C.P. You may lose less...or MORE. Many women lose an inch the first few treatments—at home while they rest.**



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DETROIT—WO 3-3312
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PHOENIX—3-111
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NEW FALL FABRICS, COLOURS

(Continued from pages 56 and 57)

GREENS:

1. An Amer-Mill fabric: a blend of acetate, Du Pont rayon, and totarn.
2. A Juilliard tweed: 100% wool, brushed for a sable-smooth finish.
3. A Milliken fabric: all wool, its surface like waffled suède.
4. A Rémond-Holland tweed: wool mixed with large amounts of silk.
5. A Kanmak fabric: wool plus mohair and alpaca.
6. A Burlington fabric: entirely Chromspun acetate, softly puckered.
7. A Julius N. Werk crêpe: blended Enka rayon and Celanese acetate.
8. A Miron suiting: all wool with a crosswise cord.

GRAPES:

9. A Botany coating: all wool with a suède-soft surface.
10. A Stunzi fabric: all silk—red threads crossed with black.
11. A Lesur suiting: entirely wool, crêpe-textured.
12. A Milliken fabric: 100% wool worsted, noticeably ribbed.
13. A Mark Cross tweed: hand-woven in Ireland, and all wool.
14. An Anglo fabric: all wool, the nap silky and curly.
15. A Miron fabric: all-wool worsted with a horizontal cord.
16. A Kanmak coating: entirely wool, with a flat, tight curl.
17. A Pola Stout fabric: twilled worsted (all wool), garnet on one side, amethyst on the other.

BROWNS:

18. A Lesur coating: all wool, brushed; marbleized effect.
19. A Ducharne fabric: 20% mohair, 80% wool.
20. A Worumbo tweed: compounded of mohair, alpaca, and wool.
21. A Tootal fabric: cotton and wool, mixed half and half.
22. A Miron fabric: corded all-wool worsted, two-toned.
23. A Stroock coating: all wool with a watered look.
24. A Lorraine fabric: all wool, two-toned, distinctly ribbed.
25. A Skinner fabric: a mixture of acetate, rayon, and wool.
26. A Miron coating: all wool, with a marbleized colour effect.
27. A Bloomsburg fabric: Celanese acetate and Orlon—alpaca weave.
28. An Anglo fabric: all wool, with a curly, silky nap.

CAMELS:

29. A Sidney Blumenthal fabric: entirely alpaca, thick as fur.
30. A Warren of Stafford fabric: a blend of wool and mohair.
31. A Heller fabric: jersey woven of cashmere and nylon fibres.

GREYS:

32. A Mallinson fabric: Avisco rayon and Orlon, with a worsted weave.
33. A Moss-Still fabric: half wool zibeline, half Angora.
34. A Pacific tweed: a lighter-weight mixture of wool and worsted.
35. A Natona jersey: 85% Orlon, the rest worsted wool.
36. An Einiger fabric: entirely cashmere, in a many-shaded grey.
37. A Botany fabric: an all-wool fleece, with a silky, super-deep nap.

BLUES:

38. A Shamokin fabric: worsted (all wool) in a woven plaid.
39. A Bachmann Uxbridge fabric: all wool, with flattened curls.
40. A Milliken fabric: a blend of wool, Vicara, and Du Pont nylon.
41. A Wamsutta cotton: tweedy, with a three-dimensional look.
42. A Celanese fabric: entirely acetate; pebbled surface.
43. An Anglo fabric: all wool, brushed with muskrat.
44. A Botany fabric: all wool, flatly curled (a barbered poodle).
45. A Forstmann fabric: entirely wool, exceptionally deep-piled.
46. A Pacific fabric: wool and worsted with a bouclé weave.

REDS:

47. A Goodman & Theise fabric: pure silk satin.
48. A Forstmann coating: all wool, with a looped nap.
49. A Royella fabric: pure silk surah imported from Italy.
50. A Lanella fabric: worsted wool mixed with Egyptian cotton, washable; Sanforized; mothproof.
51. An Einiger fabric: a blend of wool fleece and fur, with a brushed, curly surface.

VARIOUS COLOURS, TEXTURES:

52. A Skinner fabric: Enka rayon backed with 100% wool fleece.
53. A Cohama fabric: pure silk crêpe with a satiny weave.
54. A Duplan fabric: a corded crêpe woven of rayon and Celanese acetate.
55. A J. P. Stevens fabric: crêpe woven of rayon and acetate.
56. A Jasco fabric: rayon jersey, exceptionally sheer.
57. A Crestwood fabric: cotton with a tweedy weave and pattern.
58. A Crompton corduroy: corduroy printed to look like flannel.
59. A Juilliard fabric: corduroy given a tweed pattern.
60. A Terragni fabric: cotton with the look of silk brocade, imported from Italy.
61. A U.S. Royal fabric: tweedy cotton suiting.
62. A Stonecutter fabric: cotton and Enka rayon, plus Lurex yarn.
63. A Miron worsted: all wool woven with Lurex yarn.
64. A Bellaine fabric: lightweight all-wool worsted, tweed-textured.
65. A Fuller fabric: half silk, half Eastman Chromspun acetate.
66. A Stroock fabric: worsted-and-wool with a waffled surface.
67. A Lesur tweed: all-wool coating with a cobbled effect.
68. A Ducharne fabric: bouclé wool mixed with weasel hairs.

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